

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 19, 2002

Latin Acts Expand Presence At Arenas As Tour Popularity Grows, Sponsorship Dollars Follow



WINKLER

BY LEILA COBO
MIAMI—As the fall touring season gets under way, Latin artists—previously rare birds on the mainstream arena circuit—are showing up in unprecedented numbers, often sharing the same markets within days of each other.

Among the Latin headliners on major U.S. tours this fall are Shakira, Marc Anthony, Enrique Iglesias, Maná, Carlos Vives, Juan Gabriel,

and Vicente & Alejandro Fernández. Their presence underscores the growing importance and economic viability of Latin tours, even as it raises concerns about oversaturation. Some of the big Latin acts have hit select arenas in the past but never to the extent—or with the attention—seen this year. Allison Winkler, an agent for the Creative Artists Agency—whose

(Continued on page 81)

**LATIN MUSIC
6-PACK**
FOLLOWS PAGE 48

House OKs Webcast Royalty Bill; Foes Take Case To Senate

BY BILL HOLLAND

WASHINGTON, D.C.—After being passed unanimously by the House of Representatives Oct. 6, legislation that offers significant discounts in digital-performance royalty fees to small-company Webcasters with annual gross revenue of less than \$1 million is finding a rocky road in the U.S. Senate.

Small Webcasters had complained to Congress that the rate set by the Librarian of Congress June 20 was exorbitant and would drive them out of business. The rate amounted to 70 cents per song per 1,000 listeners. In many cases, it would have been hundreds of times

higher than the songwriter royalty rates already paid by both traditional broadcasters and Webcasters. If the bill becomes law, small-company Webcasters believe they stand a chance to survive.

By law, Webcasters—unlike traditional broadcasters—must also pay royalties to record companies and recording artists. The new bill gives smaller Webcasters a break on record-company and artist rates between 1998 and 2004. The fees will be based on a percentage of gross revenue and will be due in three installments.

Since the House passage, several

(Continued on page 72)



ROSSIGNOL

25 Years Later, Skynyrd Tragedy Haunts Survivors

BY RAY WADDELL

NASHVILLE—The history of rock is rife with tragic tales, but few events resonate with such lasting impact on survivors

(Continued on page 82)



Web Premieres Log On As Key Marketing Tool

BY BRIAN GARRITY

NEW YORK—Faced with frequent leaks of new music on peer-to-peer networks, the major labels are stepping up their own use of the Internet to preview new releases in carefully orchestrated campaigns that build a buzz ahead of street date.

No longer only the place to generate consumer interest in developing acts, the Internet has emerged as an outlet to unveil blockbuster fare that typically bowed at radio or MTV—the new Pearl Jam single, for example, or the latest video from Foo Fighters—at the same time, or even before, traditional promotional channels.

The leader in premiering music on the Internet is AOL Music, with its programs for audio singles (First Listen) and videos (First View). These efforts

generate traffic that can climb into the millions daily.

AOL Music GM Bill Wilson says, "In a time of radio consolidation where playlists are getting tighter and in a time where MTV is playing a lot less videos, the music industry is looking for additional outlets that are going to be impactful."

In addition to AOL, which claims 33 million registered users, other online services aggressively premiering music are Yahoo, Microsoft's MSN, MTV Networks' Web properties, Vivendi Universal's rollingstone.com and MP3.com, and digital-music subscription service Pressplay.

"It's becoming more of a competitive space," Epic VP of new media Cory Llewellyn says. "It started that we would just do [these

(Continued on page 68)

The music industry is looking for additional outlets.

High Court Considers Copyright Extension: Page 3 • UMG Dominates 9-Mo. Market Share: Page 59 • Stones Vs. Elvis For No. 1: Page 69

TOURING
QUARTERLY
FOLLOWS PAGE 18

A NEW WAY TO BUY BILLBOARD!!

COMBINED PRINT & ONLINE SUBSCRIPTION PLANS

Get access to the complete current issue online with NO PAY PER VIEW CHARGES for the price of your Billboard print subscription.

And that's just the start of the premium services we offer!

Optimized to deliver all the music news, reviews and charts you need.

For more information, go to www.billboard.com/subscriptions

Billboard

Billboard



84 0000 000000 4 27

0 71480 02534 8

If

YOU THINK OUR

venues are impressive,

TAKE A LOOK AT OUR GUEST LIST.

Janet Jackson
 • Gloria Estefan •
 Aerosmith • Cher
 • Bob Dylan • Julia
 Iglesias • Amy Grant &
 Vince Gill • Toby Keith
 • Brooks & Dunn • ZZ
 Top • Tim McGraw • Alan
 Jackson • Alicia Keys •
 John Mellencamp •
 Journey • America •
 Roy Clark • Lou
 Rawls • Tower of
 Power • Jon
 Secord • Gary
 Allan • Gladys
 Knight • Rosabe
 Snow • Neil
 Sedaka • Three
 Dog Flat • Suzy
 Bogguss • Little
 Anthony & the
 Imperials • The
 Grass Roots •
 Arthur • Jovial •
 Toni • Jando •
 Black • Eat &
 Tears featuring David
 Clayton Thomas • John Cafferly
 & The Beaver Brown Band •
 Orle • Isaac Hayes • Eddie •
 Money • I Klugh • Jessica Bryson • Tanya
 Tucker • Abby Checker • Beau Soleil • The
 Spin • Go-Go's • John Anderson • Patti
 Austin • • Supply • • Shurt
 & H • • Lawrence • • ekia
 Copa • • • BJT • • The
 Osmo • • • Spyce Gyra •
 Cuban • • • Collin Ray • Lisa
 Lisa • • • •
 Rasce • The Max Weinberg 7 • Chris
 Boiti • • • James Ingram • Dennis
 DeYat • • • Ronnie Mills • • KC
 & The • • • Betty Buckley • Robert
 Klein • • • David Brimmer • Ben • veen •
 Richo • • • Gabe Kaplan • Martina McBride •
 Krist • • • Shirley Jones • Phyllis Diller •
 Bol • • • Jack Jones • Nancy Wilson • •
 Moni • • • • • Barbara Cook •
 Mary • • • • • • • •
 • The • • • • • • •
 Anne • • • • • • •
 All Si • • • • • • •
 Op • • • • • • •
 National • • • • • • •
 Fighting • • • • •
 Wizards vs. Celtics • Arena Football •
 Showtime Boxing • WWE

With our 16,000-seat Arena (configurable to 5,000 seats), intimate 300-seat Cabaret, and one-of-a-kind 350-seat Wolf Den, we've got a venue that's right for you. For more information visit www.mohagansun.com or contact Laurie Diorio, Director of Entertainment, at 1.866.226.7711. For inquiries specific to the Mohegan Sun Arena, you may also contact our Clear Channel partners Jimmy Koplik or Anna Zappala at 203.269.6721.


Mohegan Sun
 a legendary entertainment experience

Top Albums

ARTIST	ALBUM	PAGE
ELVIS PRESLEY	Elvis: 30 #1 Hits	76
SOUNDTRACK	0 Brother, Where Art Thou?	76
DELBERT McCLELLIN	Ramen To Beethoven	75
VARIOUS ARTISTS	WOW Hits 2002	76
ELVIS PRESLEY	Elvis: 30 #1 Hits	46
DIRTY VEGAS	Dirty Vegas	46
FREDDY HAMMOND	Search These Days: POC Chapter 2	72
THIEVEY CORPORATION	The Richest Man in Babylon	72
NICKELBACK	This Side	72
THE ROLLING STONES	Forty Licks	44
ENRIQUE IGLESIA	Guineas	44
GOOD CHARLOTTE	Good Charlotte	74
XZIBIT	Man Vs Machine	74
VARIOUS ARTISTS	Ragga Gold 2002	72
THE CHESTNUTS	Just Be: The New Jack City Sound	72

Top Singles

ARTIST	TITLE	PAGE
NELLY FEATURING KELLY ROWLAND	Dilemma	78
VANESSA CARLTON	A Thousand Miles	78
AVRIL LAVIGNE	Complicated	78
KEITH URBAN	Somebody Like You	49
PURETONE	Addicted To Bass	49
JENNIFER LOPEZ	Alive (Thompson's Remedy)	49
JENNIFER PENA	El Dotor De La Presencia	49
NELLY FEATURING KELLY ROWLAND	Dilemma	77
NELLY FEATURING KELLY ROWLAND	Dilemma	77
NICKELBACK	Never Again	77
SYSTEM OF A DOWN	Aerials	77
NELLY FEATURING KELLY ROWLAND	Dilemma	77

Videos

TITLE	PAGE
TOP VIDEO SALES	44
MONSTERS, INC.	44
MONSTERS, INC.	44
THE ARTH & FITNESS	45
DARRIN'S DANCE GROOVES	45
SPONGEBOB SQUAREPANTS: HALLOWEEN	45
VARIOUS ARTISTS: I WORSHIP, VOLUME 1	45
ANDI MIXTAP: VOLUME 5	45
PANIC ROOM	46

Unpublished

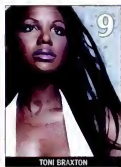
See 100 ways to make your chart

ARTIST	ALBUM
GLENN GOULD	Classical Crossover
RUSSELL WATSON	Wonder
DIANA KRALL	Live In Paris
NORAH JONES	Come Away With Me
KIDZ BOP KIDS	Kidz Bop 2
VARIOUS ARTISTS	Peace: Music For

Top of the News
6. Atlantic Records links deal with indie reggae label VP Records.

Artists & Music
7. Executive Timbaland: David Conard is named executive VP of A&R for Mercury Records and MCA Nashville.

8. Toni Braxton prepares for a new baby and a new artist, *More Than a Woman*.



TONI BRAXTON

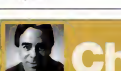
10. Fresh from side projects and solo sets, *For Fighters* returns for their latest RCA CD, *One by One*.

10. The Beat: Artists pay tribute to late *Billboard* editor in chief Timothy White with two benefit concerts.

14. Continental Drift: The Chestnests offer their take on soul music with *Henry Street Soul*.

15. The Classical Scene: Avant-garde composer Gloria Coates makes her American-label debut on *New World Records*.

16. Higher Ground: The CMA sues the CMAA over trademark infringement.



ELVIS PRESLEY

THE '60s NEVER DIE: Elvis Presley and the Rolling Stones have been close before—but never this close. On *The Billboard 200*, they occupy the top two slots, with Presley remaining in pole position for a second week with *Elvis 30 #1 Hits* (RCA) and the Stones entering at No. 2 with *Forty Licks* (ABKCO/Virgin). The last time these artists almost touched each other in this upper echelon of the *Billboard* album chart was the week of Jan. 2, 1965, when Presley was No. 1 with the soundtrack to *Rock Around the Clock* and the Stones were No. 3 with their second U.S. album, *12 or 6*.

By retaining the album chart crown for a second week, *Elvis 30 #1 Hits* is the longest-running No. 1 Presley album since *Blue Hawaii* in 1961. It's unlikely that *Elvis 30 #1 Hits* will top *Hawaii*, as that soundtrack reigned for 20 weeks.

As for the Stones, the debut at No. 2 is the quint's highest mark on *The Billboard 200* since *Voodoo Lounge* was the Stones' highest-performing sets since 1981, when *Tattoo You* marked time at the top for nine weeks.

LIVE AND LET DIE: The highest-debuting song of 2002 on the Hot 100 is a James Bond theme. Madonna joins the elite list of artists who have performed Bond songs with "Die Another Day" (Warner Bros.), which blasts onto the chart at No. 41. That means "Die" has already performed better than such Bond tunes as "Diamonds

16. In the Spirit: The 19-year-old Georgia Mass Choir offers *I Owe You the Praise* on Savoy Records.

17. Touring: Los Angeles concert venues receive cash lifts.

18. Boomerang: Three Paul McCartney dates gross more than \$6.1 million.

18a. Reviews & Previews: Tom Petty, Sinead O'Connor, and Xzibit take the spotlight.

19. R&B: Ms. Jade makes her bow with *Art of Intercourse* on 215/Fat Club/Intercept.

19. Words & Deeds: Ladies on the Mic provides a place for women to explore options in the entertainment business.

41. Beat Box: This issue highlights the ninth annual *Billboard* Dance Music Summit.

45. Country: Anne Murray brings *Country Crown* to fans via Sparrow Label Group.

48. Latin Notes: Young Spanish singer Jorja has a veteran's presence on his *Sony Discs* debut, *Tu No Sapechas*.

50. Jazz Notes: Fieldwork crafts its PI Recordings debut, *Your Life Flashes*, around improvisation.



SINEAD O'CONNOR



SPOTLIGHT BEGINS ON PAGE 21

51. Pro Audio: The 113th Audio Engineering Society Convention discusses production's burning roles.

International

53. Robbie Williams strikes a groundbreaking new deal with EMI.

54. Hits of the Week: *Elvis 30 #1 Hits* continues to dominate the International albums charts.

55. Global Music Pulse: Lucrecia makes her solo bow overseas this fall with *Agua* for DRO EastWest.

Merchants & Marketing

50. UMVs tops both total- and current-album market share for the first nine months.

60. Declarations of Independence: The A&R, for independent Music takes its industry "crash-course" panels on the road.

61. Retail Track: The recently settled price-fixing lawsuit is only the tip of the MAP iceberg.

62. Music & Money: indie label SpinArt is on track for the best year in its 12-year history.

63. Home Video: Warner Home Video releases major home-video titles with a real fanfare.

Programming
66. Radio stations consider airing uncensored versions of songs.
67. Music & Showbiz: Mick Jagger plays a pivotal role in his latest film, *The Man From Elysian Fields*.

Features
6. Market Watch
58. Update/Good Works: Rock acts unite for Rock to the Rescue.
65. Classifieds
69. Between the Belts: After 37 years, both *Disco* and the Rolling Stones are once again in the top five of the *Billboard 200*.

83. Billboard.com: What's online this week.

84. The Billboard BackBeat



ANIE MURRAY

At a Glance
75. Chart Index
80. Chart Song Index

Chart Beat by Fred Bronson

THE '60s NEVER DIE: Elvis Presley and the Rolling Stones have been close before—but never this close. On *The Billboard 200*, they occupy the top two slots, with Presley remaining in pole position for a second week with *Elvis 30 #1 Hits* (RCA) and the Stones entering at No. 2 with *Forty Licks* (ABKCO/Virgin). The last time these artists almost touched each other in this upper echelon of the *Billboard* album chart was the week of Jan. 2, 1965, when Presley was No. 1 with the soundtrack to *Rock Around the Clock* and the Stones were No. 3 with their second U.S. album, *12 or 6*.

By retaining the album chart crown for a second week, *Elvis 30 #1 Hits* is the longest-running No. 1 Presley album since *Blue Hawaii* in 1961. It's unlikely that *Elvis 30 #1 Hits* will top *Hawaii*, as that soundtrack reigned for 20 weeks.

As for the Stones, the debut at No. 2 is the quint's highest mark on *The Billboard 200* since *Voodoo Lounge* was the Stones' highest-performing sets since 1981, when *Tattoo You* marked time at the top for nine weeks.

LIVE AND LET DIE: The highest-debuting song of 2002 on the Hot 100 is a James Bond theme. Madonna joins the elite list of artists who have performed Bond songs with "Die Another Day" (Warner Bros.), which blasts onto the chart at No. 41. That means "Die" has already performed better than such Bond tunes as "Diamonds

Are Forever" by Shirley Bassey, "The Man With the Golden Gun" by Lulu, and "The Living Daylights" by A-ha.

"Die" is the eighth song to debut in the top half of the Hot 100 this calendar year. Until this issue, the highest new entry of 2002 was *Brandy's* "What About Us?," which opened at No. 42 in the issue of Jan. 26. Two songs debuted at No. 43: "Uh Huh" by B2K in the issue of Jan. 5 and "Lose Yourself" by Eminem in the issue of Oct. 5. Eminem's "Without Me" started at No. 44 in the May 11 issue. Nelly's "Hot in Herre" began at No. 49 in the May 4 issue, *Elvis Presley vs. JXL's* in the issue of No. 50 in the issue of July 13, and Cam'ron's "Hey Ma" also started at No. 50 in the Aug. 31 issue.

"Die Another Day" is the highest new entry on the Hot 100 since the Sept. 29, 2001, issue, when Lee Greenwood's "God Bless the U.S.A." rode a wave of patriotism to debut at No. 16.

"Die" represents Madonna's highest new entry on the Hot 100 since the week of Aug. 12, 2000, when "Music" also opened at No. 41. Will Madonna's theme become the most successful Bond song of all time? To do so, it would have to reach No. 1 and remain there for three weeks. That would dethrone *Duran Duran's* "A View to a Kill," which remained in pole position for two weeks in July 1985. "View" is the only Bond song to top the chart; Wings' "Live and Let Die" and Carly Simon's "Nobody Does It Better" both went to No. 2.

More Fred Bronson each week at www.billboard.com.

The
Recording
Academy®



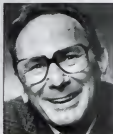
2002 New York Heroes Awards

Benefiting New York Arts & Education

Honoring



MARC ANTHONY



HAL DAVID & BURT BACHARACH



CLIVE DAVIS



BEVERLY SILLS



DIONNE WARWICK

December 11, 2002

Roosevelt Hotel

45th Street & Madison Ave.

New York City

This One



7SCU-RDS-2CSD

Presenting Sponsor

BMG

BERTELSMANN

Participating Sponsors



For information on advertising

and ticket reservations call

212. 245. 5440

Producers/Engineers Warned Of Internet Piracy Impact

BY CHRISTOPHER WALSH

LOS ANGELES—Continued piracy and diminishing sales are starting to affect the front end of the production chain, as evidenced by discussions at the 113th Audio Engineering Society (AES) Convention, held Oct. 5-8 at the Los Angeles Convention Center.

As panelists on "Producer, Engineer, Studio Technician—Blurring of Roles," AES/DOCS president Ron Fair and Warner Bros. Records senior A&R/staff producer Bob Cavallo urged attendees to recognize the effect that file sharing and CD burning are having on every segment of the production chain and the looming catastrophe they represent.

Recalling the days when artists like Jimi Hendrix and the Beatles were releasing new music, Fair explained that the purchase of an album signifies a "lifetime contract" between artist and audience. Today's culture, he said, is different: Consumers of music have become accustomed to obtaining it for free, attaching as much significance to it as they might to a briefly fashionable article of clothing.

Worse, Fair noted, while sales have declined, the cost of production and promotion have steadily increased. "It costs

one-and-a-half million dollars just to say hello," he said, referring to a recording budget, video production, a national tour, and radio promotion. "We're in a serious crisis," he warned. "There are less jobs, less everything," as releases selling 5 million or 6 million units this year would have notched perhaps 14 million or 15 million only a few years ago.

On a positive note, the Super Audio CD (SACD) is gaining momentum as a next-generation format that offers superior fidelity and copy protection. The August release of 22 Rolling Stones titles on hybrid SACD—discs that play on standard CD players as well as SACD players—has proved a catalyst for increased hybrid disc production infrastructure. Sony Super Audio project director David Kawakami said, "We offer a disc that is compatible with the billions of CD players that are in the market and copy protection. This DSP [Direct Stream Digital, the encoding process employed in SACD production] cannot be ripped. It cannot be file-shared on the Net."

For additional coverage of the 113th AES Convention, see page 51.



FAIR

In The News

- Ellie Hirschhorn has joined MusicNet—the digital-music subscription service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—as GM/executive VP. She is responsible for overseeing distribution and business development, as well as supervising everything from content acquisitions and programming to public relations/marketing and product management. Prior to joining MusicNet, Hirschhorn was GM/senior VP of mtv.com. She reports to CEO Alan McClade.

- Bob Dylan, Billy Joel, and James Taylor have filed a copyright-infringement lawsuit against mp3.com. The suit, filed Oct. 8 in U.S. District Court for the Southern District of New York, claims that mp3.com willfully infringed upon the plaintiffs' copyrighted material by using it in the MyMP3 streaming lock service without permission. Mp3.com parent Vivendi did not have any comment on the new suit.

- The Recording Industry Assn. of America and other members of the creative content industries wrote to more than 2,300 U.S. colleges and universities Oct. 8 to make them aware of the rampant peer-to-peer piracy on college campuses and to ask for their help in stopping it. In related news, six leading higher education associations sent a separate letter to colleges and universities reinforcing the importance of this issue and urging them to establish additional technical measures to combat online piracy.

Indie Reggae Label VP Pacts With Atlantic

BY RASHAUN HALL

NEW YORK—Atlantic Records has signed a long-term strategic partnership with Queens, N.Y.-based indie reggae label VP Records (VPR). Under the terms of their agreement, Atlantic will offer marketing, promotion, and worldwide distribution for the label.

The first release under the new deal will be Sean Paul's sophomore set, *Dutty Rock*, due Nov. 12. Paul's current

Reggae Gold and Strictly the Best compilation series and developer other such VPR artists as Lady Saw and T.O.K.

VPR likes Kallman's vision for the genre. "Craig's passion for and knowledge of reggae was a big motivating factor," VPR VP of marketing Randy Chin says. "He has some history in reggae, and his vision of where he wants to take reggae and how to partner that with VP was aligned with our vision."

With Garnett Silk, Inner Circle, and Dawn Penn on his roster, Atlantic has a history with reggae music and recognized the opportunity in VPR. "VPR" is the seminal leader in contemporary reggae and dancehall music," Kallman says. "They have been home to most of the successes over the last decade, and they've been doing it on a global level for decades."

Chin says that VPR will still retain distribution of certain titles and acts, as mutually agreed by the labels. "We're going to be taking select product out of our own distribution and putting it through Warner's distribution both on a domestic basis and in some international territories. There's a lot of reggae product coming through, and a lot of it has to be developed. The acts that we feel are ready for that step and we mutually agree on, those are the ones that we will put through the bigger system."

VPR will retain international distribution for all titles in Canada, Germany, and a few other territories.



CHIN

Tommy Boy Branches Out With Film/TV Division

BY JILL KIPPINS

LOS ANGELES—Tommy Boy Records has announced the formation of Tommy Boy Films, a new TV and film division that will develop and distribute films, original series, and DVD-Videos. The division's goal is to create visual representations of today's urban pop culture through film and music.

"Most of what Tommy Boy Films will be doing will be remixing existing footage and in some cases, shooting direct to digital," says Tommy Boy CEO and founder Tom Silverman, who has

named Michael "Mic" Neumann—owner of the marketing company PopDetail and audio/video dubbing company Dublited Entertainment—director of the division. "We've always been best when we've been innovative."

The division will officially kick off in January with the first two-kung-fu volume of its *Kung Fuux* DVD series, a group of half-hour adaptations of Kung Fu movies with new music and voiceover dialog from a variety of hip-hop acts, including De La Soul, Queen Latifah, Masta Killa, and Guru.



SILVERMAN

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	553,142,000	480,874,000	(~13.1%)
Albums	526,638,000	471,028,000	(~10.6%)
Singles	26,504,000	9,846,000	(~62.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	488,145,000	446,474,000	(~8.5%)
Cassette	37,472,000	23,369,000	(~37.8%)
Other	1,021,000	1,185,000	(~16.1%)

OVERALL UNIT SALES			
This Week	11,336,000	This Week 2001	12,257,000
Last Week	11,021,000	Change	>7.5%
Change	>2.9%		

ALBUM SALES			
This Week	11,331,000	This Week 2001	11,874,000
Last Week	10,727,000	Change	>6.3%
Change	>3.8%		

SINGLES SALES			
This Week	205,000	This Week 2001	383,000
Last Week	294,000	Change	>46.5%
Change	>30.3%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2001	2002	
Chain	284,787,000	243,123,000	(~14.6%)
Independent	76,366,000	61,282,000	(~18.8%)
Mass Merchant	149,256,000	150,825,000	(~1.1%)
Nontraditional	16,249,000	15,797,000	(~2.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	122,847,000	108,748,000	(~11.5%)
Suburb	219,957,000	195,531,000	(~11.1%)
Rural	183,834,000	166,749,000	(~9.3%)

SOURCE: NIELSEN EDI
 *BASED ON A REPRESENTATIVE SAMPLE OF RETAIL STORES AND RADIO STATIONS REPORTS COLLECTED, COMPILATED, AND PROVIDED BY NIELSEN EDI
 FOR WEEK ENDING NOVEMBER 11, 2002

On Ultimate Music Network, Viewers Program Their Own Content

BY CARLA HAY

NEW YORK—Imagine being able to choose the music videos and concerts you want to see on TV 24 hours a day. That is the concept for a new digital TV service being developed by music executives from the new Signatures Network and Liberate Technologies. The service—which has the working title Ultimate Music Network—is due for a test-market rollout in early 2003.

A demonstration of the new service was unveiled Oct. 8 at a Liberate-hosted media event in New York. TV viewers will be able to choose programming for specific artists, including music videos, concert performances, behind-the-scenes footage, interviews, and merchandise offers. Interactive menus will appear on screen to facilitate the viewers' choices. According to Liberate and Signatures, the service can be deployed by subscription or by pay-per-view.

Signatures CEO Dell Furano says that what will set apart Ultimate Music Network from other music channels is that the artists will maintain content control. "They can choose what

they want to [be made available through] the service," he explains. "If the artists want to make their entire catalogs available or provide footage that has never been seen before on TV, they can do it with this service."

Furano adds that the business model for Ultimate Music Network will be similar to Signatures' business model. "We make deals directly with the artists. We're going to get the programming content by acquiring the licensing rights and developing new content with the artists."

Ultimate Music Network aims to offer a wide variety of music, Furano tells *Billboard*. Signatures represents more than 125 entertainment clients, including Bruce Springsteen, Madonna, Alicia Keys, Ozzy Osbourne, Britney Spears, and Kiss. Many of Signatures' clients are expected to be part of Ultimate Music Network, although artists need not be Signatures clients to be part of the service.

Regarding any competitors that may want to start a similar service, Furano observes: "There's nothing that would stop MTV Networks from doing this. But we're letting the artists

control their own programming."

Furano says that Signatures' existing relationships with hit acts are one of the company's main advantages. He remarks of Ultimate Music Network: "It goes beyond the current pay-per-view concept. We're giving people more choices than just seeing concerts. People can see this programming without being limited by network time schedules."

Liberate chairman/CEO Mitchell Kertzman says attracting name-brand talent and offering unique viewing are essential to the new venture's success. "We've seen that content and programming drive consumer interest, not necessarily technology."

Furano adds, "Artists have three main concerns: revenue, control, and building a fan base. Touring for many artists has become expensive, and this service represents new revenue for the artists."

Although Furano declined to discuss any specific financial details offered to artists for this new venture, he says the deals would "depend on the artist, and the artists will be well-compensated."

BMG Pub Scores Top Names

New Deals Mark 15th Anniversary

BY JIM BESSMAN

NEW YORK—The high-profile signings of Alanis Morissette, Pete Townshend, Ringo Starr, Robert Plant, Neptunes writer/producer Chad Hugo, and the writer/producer trio collectively known as the Matrix—Lauren Christy, Graham Edwards, and Scott Spock—are among a number of new music publishing agreements marking the 15th anniversary this month of BMG Music Publishing.

The unprecedented activity for the company further includes a sub-publishing deal with Mosaic Music Publishing (whose catalog includes key hits from ZZ Top), which covers the world outside of North America and Australasia.

Additionally, BMG Music Publishing has acquired 50% of the First Avenue song catalog, whose biggest hits include Tom Braxton's "Be What Man Enough," B2K's "Gots Ta Be,"

Darius's "Out of Control," MNM's "I've Got a Little Something for You," and Nightcrawlers' "Let's Push It," as well as cuts on forthcoming product from Craig David. BMG previously sub-published First Avenue worldwide excluding the UK.

BMG Music Publishing Worldwide chairman Nicholas Firth includes current chart placements by BMG artists in assessing its exceptional position coinciding with its milestone month.

"During the last 15 years, BMG Music Publishing has grown from scratch to become one of the world's leaders in music publishing," Firth says. "Our significant chart presence this week with Beck, Coldplay, Nelly and American Idol's Kelly Clarkson—along with the signings of Alanis Morissette, Chad Hugo, Pete Townshend, the Matrix, and Ringo Starr—prove that we are really hitting our stride."



FIRTH

Web Royalties

Continued from page 1

groups—ranging from the powerful National Association of Broadcasters (NAB) lobby to small, noncommercial university broadcasters—have contacted Senate lawmakers with reservations about the legislation.

A spokesman says, "NAB has expressed concerns about this bill regarding the precedent it could set and has suggested some possible revisions."

Hundreds of radio stations terminated their internet simulcasts in the past two years due to concerns regarding large royalty and union payments. The bill under consideration does not address these matters for larger broadcasters, only for small companies.

NAB is involved in a pending court case regarding digital royalties. The group seeks to extend the broadcasters' exemption from record-company and artist royalties to the digital realm. If NAB loses that case, the Webster bill could set a precedent for Webcasters to pay record-company and artist royalties.

According to a source, NAB has not asked legislators to place a "hold" on the bill, which would prevent it from being presented for a quick voice vote.

Senate Judiciary Committee chairman Sen. Patrick Leahy, D-Vt., is reviewing the legislation. If changes are needed or if House leaders agree to any small changes, the bill is expected to go to the Senate floor for a voice vote before Congress adjourns, which could be by Wednesday (16).

Representatives from the record industry, small-company Webcasters,

and recording artists' groups hailed the bill, the fruit of a negotiated agreement with those parties. The Recording Industry Assn. of America (RIAA), in a joint statement with the Voice of the Webcasters coalition, said they were pleased with the House vote, adding:

"We both want fans to have the best musical experience possible, and this legislation helps us move forward together toward that goal."

Ann Chaitowitz, director of sound



CHAITOWITZ

recordings for the American Federation of Television and Radio Artists (AFTRA), called the bill "a win-win-win solution from which the public benefits as well. The RIAA and the Webcasters deserve credit for maintaining open minds and a creative approach throughout these discussions." AFTRA worked on artists' issues along with the American Federation of Musicians, the Music Managers Forum, the Recording Artists' Coalition, the National Academy of Recording Arts and Sciences, and the AFL-CIO.

The House voice vote came hours after the industry and artists' groups

cleared up two remaining sticking points: legislative language for direct payment of the royalties to artists and deductible expenses. The RIAA agreed to a provision allowing for direct payment of the artists' share of royalties, and the artists' groups agreed on language to allow such nonprofit collection/distribution groups as SoundExchange to deduct a small percentage of the fees pay back start-up costs, including the expenses involved in the lengthy and expensive Copyright Clearance Royalty Panel proceeding on dates and terms held last year, which were rejected by the librarian.

The legislation was offered by Rep. F. James Sensenbrenner Jr., R-Wis., as a substitute for a bill withdrawn last week that called for a six-month suspension on Webster royalties that were to be due Oct. 20, to allow challenges to be ruled on by the courts.

Facing opposition from Democrats, Sensenbrenner, the chairman of the House Judiciary Committee, withdrew his bill and gave the parties time to come to an agreement (*Billboard*, Oct. 12), which was reached Oct. 7.

The substitute bill presents a complicated series of adjusted rates for small Webcasters. The highlights are 7% of gross revenue or 5% of operating expenses—whichever is greater—for the years 1998-2002. Those installments are due Nov. 30, 2002; May 1, 2003; and Oct. 1, 2003.

There will also be an escalating annual fee, from a retroactive \$500 for 1998 to \$5,000 for the years 2003-2004. Those fees are due every six months. Nonprofit Webcasters will pay a reduced rate of 20 cents per song per 1,000 listeners.

Executive Turntable



CONRAD

CRIMMINS

CUCCI

RECORD COMPANIES: David Conrad is named executive VP of A&R for Mercury Records and MCA Nashville in Nashville. He was senior VP of Almo/Invisi Music.

Frank Cimmmins is promoted to senior VP/controller of Sony Music Entertainment in New York. He was VP of Sony Music Entertainment.

Nick Cucci is named VP of product marketing for Columbia Records in New York. He was VP of marketing and artist development for RCA.

Buena Vista Music Group (BVMG) promotes Mitchell Leib to senior VP of soundtracks and Justin Fontaine to senior VP of promotion in Burbank, Calif. They were, respectively, senior VP of A&R and soundtracks for Hollywood Records and senior VP of promotion for Hollywood Records. BVMG also names Geordie Gillespie VP of national promotion and Line Wheeler executive director of marketing in Burbank. They were, respectively, VP of alternative promotion for Virgin Records and director of product management for Virgin Records.

Warner Bros. Records Division (WBRCRD) names Andy Peterson, previously director of sales and marketing for Rocketown Records, director of product marketing. Chris Cullins, previously associate for Focus on the Family Kanakuk Camps, product marketing coordinator. Jay Prock, previously membership coordinator for the National Academy of Recording Arts and Sciences, marketing coordinator; and Aaron Manes, previously associate for Atlantic Records Christian division, to retail marketing coordinator. They are based in Nashville.

WBRCRD also promotes Dawn Gates, previously marketing manager for Word Records, to manager of new media and grassroots marketing; Chris Bernstein, previously marketing coordinator, to manager of product marketing; Julie Brindley, previously production coordinator, to manager of product marketing for Word Records; and David Millapp, previously accounting associate, to budget coordinator. They are based in Nashville.

SPECIALS

PHIL COLLINS 20 YEARS OF HITS

Billboard celebrates Phil Collins and his 20 years of hits with an in-depth look at his career, including the past two decades of solo success. We report on the present and reveal what the future holds, including the upcoming release of his new album, 'Testify'. Join Billboard in paying tribute to this music legend. Call today!

publication date: nov 16
ad close: oct 22

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com
Pat Jennings 646.654.4614 • pjennings@billboard.com

UPCOMING SPECIALS

EUROPEAN QUARTERLY #4 - Issue Date: Nov 30 • Ad Close: Nov 1
NEW ZEALAND - Issue Date: Nov 30 • Ad Close: Nov 1
RAP/HIP HOP #2 - Issue Date: Dec 7 • Ad Close: Nov 8
HARD MUSIC/METAL #2 - Issue Date: Dec 7 • Ad Close: Nov 8
LAS VEGAS - Issue Date: Dec 7 • Ad Close: Nov 8
LATIN MUSIC 6-PACK #6 - Issue Date: Dec 14 • Ad Close: Nov 15

MUSIC & MONEY #2

Coinciding with Billboard's 2002 Music & Money Symposium, Billboard reports on the business behind making music. We look at survival strategies in cash-challenged times, the rising value of music publishing assets and the growing influence of entertainment attorneys. Bonus distribution at Billboard Music & Money Symposium!

issue date: nov 16
ad close: oct 22

Ian Remmer 323.525.2311 • iremmer@billboard.com

MIAMI BEACH

The music business in Miami and Miami Beach has never been hotter and Billboard takes an in-depth look at the latest trends from this important American city. We explore the new hip-hop and Latin-rock movements, recognize top artists and profile local radio stations, retail outlets and venues. Don't miss out!

issue date: nov 16
ad close: oct 22

Joe Maimone 646.654.4694 • jmaimone@billboard.com

ASIA PACIFIC QUARTERLY #4

Billboard's fourth Asia Pacific Quarterly 2002 installment examines the challenges of artist development beyond home markets, including the strategies of regional artist development and the artists who have succeeded outside their home markets. Plus, we recap the latest news and trends from the Asia Pacific region. Call today!!

issue date: nov 23
ad close: oct 29

Linda Matich 612.944.7777 • lmatich@bigpond.com.au

Time Off Re-Energizes Foo Fighters

After Solo Forays, Band Finally Finds The Right Vibe For New RCA Set

BY ANDREW KATCHEN

For Dave Grohl, everything is more fun when it's with "the band." The group he's discussing isn't Queens of the Stone Age (the tough-rocking trio with which he frequently roams, records, and tours in his spare time); rather, it's Foo Fighters.

"These guys are my family and my best friends, and the band is my baby. Everything is more fun with [bassist] Nate [Mendel], [drummer] Taylor [Hawkins], and [guitarist] Chris [Shiflett]," Grohl says of the grueling five-week European press trip recently taken to promote their fourth set, *One by One* (Oct. 22, Rowland). Aside from touring and performing alongside Mendel, Shiflett, and Hawkins, Grohl enjoys gushing over the new record and all things Foo Fighters (who are managed by John Silva for Gas Entertainment in Los Angeles; the band is booked by Don Muller for the Creative Artists Agency in L.A.).

"I love the new record, and I love to brag about it," he says. "Right now, we're just gearing up to hit the road for the next year. We like to play as many shows as in any places as possible. We'll release a record and hit the road for a year or a year-and-a-half, and then come home, collapse, and swear that we'll never do that again. Then after a week, we miss each other, so we head back into the studio."

IT'S ALL ABOUT FEELING

While Grohl's unbridled enthusiasm and love for the straightforward and relentless *One by One* is certainly refreshing, he also freely admits that recording the album was a unified creative vision within the band.

"At the time, we were making an album that wasn't working," Grohl says. "We'd started in October of 2001. After about three-and-a-half months, I realized it didn't sound funny or it didn't sound like the band does live; it didn't feel right. With our band, the most important thing is that the songs feel right and the recordings feel good. It's more about the feel than anything. We were so focused on production because our intent was to make this big rock record. But your energy tends to wane after three months. Spontaneity and energy have a lot to do with rock, and rock records shouldn't take long to make."

To remedy the stasis clogging the Foo's songwriting creativity, each

member ventured off on individual, temporary musical sojourns. Grohl hit the road to drum with Queens of the Stone Age. Mendel spent time recording with Seattle indie-rockers Juno and the Fire Theft (a band featuring former members of Sunny Day Real Estate and former Foo Fighters drummer William Goldsmith). Hawkins tinkered around in home audio with Jame's Addiction bassist Eric Avery, and Shiflett dropped in to play guitar with his pre-Foo Fighters' band, the San Francisco-based Me First & the Gim-

[tours], and I had some ideas for some songs, so I invited Taylor [Hawkins] back to my house and in those two weeks we recorded the whole record. We did all the basic tracks in about 10 days. Then we called up Chris and Nate and said, 'I think we just made the record.' They came back and put their parts on it, and it was done. That's the way we should've done it in the first fucking place," he says with a laugh.

SHIFT IN SOUND

One by One marks Shiflett's recording debut with the band, and its tone and mood share little in common with Foo Fighters' 1999 album, the subdued and pop-sounding *There Is Nothing Left to Lose*. Where the band chose the bouncy and light "Learn to Fly" as the first single, this time, when it came to *One*, the band's relentless, gut-punch of "All My Life" shows Foo Fighters' current agenda to kick into visceral, driving tracks that are big on volume, speed and airtight drum and guitar solo throughout.

As the opener "All My Life" crescendos with gigantic start-stop guitar punches, hooks galore, and Grohl screaming, "Done, done, and I'm onto the next one," the track's high legs collapse into Hawkins' impressive polyrhythmic drumming on "Low" with nary a breath. Grohl demonstrates his mastery of cool understatement and subtle sublimation as he whispers, "Hey you, are you in there?" I'm stuck outside you.

Tying the album's arpeggiated strings is the 7-minute guitar-rock epic "Come Back," which explores everything from piano and acoustic guitar break-downs to sonorous group backing vocals, before culminating with Grohl's recorded declaration, "I will come back/I will come back for you," in a convincing growl.

RCA head of marketing Dave Gottlieb says, "They're a band that has a legacy to them, and they are constantly on the edge of something new with every record."

As Foo Fighters gear up for an international tour—which begins Nov. 16 in Manchester, England, and culminates in February 2003 in Australia—with Boston prog-metal outfit Cave In as openers, record marketing executive and white, polka-dotted bow tie, White's trademark.

Like Wilson, a number of the artists designed their set lists around songs they knew White loved or tunes they felt represented him. Henley, who with Mellencamp, Glazer, and Tim shared a white, polka-dotted bow tie, was the only one to have a jaunt version of "Get Up, Stand Up," because "I knew Tim liked Bob Marley and Tim was a rebellious spirit."

Henley, aided by fellow Eagle Timothy B. Schmit and Taylor, performed a beautiful a cappella rendition of



by Melinda Newman

THE FINAL FAREWELL: Music lovers who attended the star-studded Oct. 8 New York tribute to former Billboard editor in chief **Timothy White** have come to Madison Square Garden to hear great music, but they left knowing more about the man whom many of us here at the magazine called boss for 11 years.

Through a 10-minute taped introduction by **James Taylor** and written by White's best friend **Mitch Glazer**—and taped comments from the show's artists, the almost 14,000 attendees got a quick history lesson in all things White, including his love of music and his family, and, above all, his passion for pursuing the truth.

"Timothy never asked for anything. I think that's why the artists rallied around him," said White's boss, **Howard Lander**, COO of VNU Business Media and president of Billboard Music Group, prior to the show, which followed a similar event held Oct. 7 at Boston's FleetCenter. "Everyone has an agenda, but he didn't want it to come to the artists." The FleetCenter show, which included Billy Joel, drew approximately 14,000.

The Garden lineup read like a who's who of some of the top names in music: **Brian Wilson**, **Jimmy Buffett**, **Roger Waters**, **James Taylor**, **Sheryl Crow**, **Don Henley**, **Sting**, and **John Mellencamp**. Some, like Mellencamp, White counted among his best friends. Others, like Waters, simply had a long, warm, professional relationship with White built out of mutual respect and love for music. "I've known the show since it was a parade of upbeat tunes, including 'California Girls,' 'Surfin' U.S.A.," and "Help Me Rhonda" because "I wanted to celebrate for Timothy," Wilson told *Billboard*. "Rock On" were some of Tim's last words, and I wanted to do just that for him."

Those words, uttered before Glazer's daughter just minutes before White's death of a heart attack June 27, were emblazoned on the back of a black T-shirt worn by many members of White's family at the concert. The shirt featured a white, polka-dotted bow tie, White's trademark.

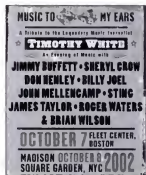
Like Wilson, a number of the artists designed their set lists around songs they knew White loved or tunes they felt represented him. Henley, who with Mellencamp, Glazer, and Tim shared a white, polka-dotted bow tie, was the only one to have a jaunt version of "Get Up, Stand Up," because "I knew Tim liked Bob Marley and Tim was a rebellious spirit."

Henley, aided by fellow Eagle Timothy B. Schmit and Taylor, performed a beautiful a cappella rendition of

Scottish hymn "How Can I Stop From Singing," which he said reminded him of White "because he was always breaking into a brogue with me."

Such collaborations were among the evening's highlights. Tops among them was a dreamy, goosebump-inducing version of **Pink Floyd's** "Comfortably Numb," rendered flawlessly by Waters and Henley. Waters also introduced a new song, "Fllickering Flame," that he wrote "about a friend who died. It's also about love and freedom: two things Tim felt strongly about," the singer told *Billboard*.

Sting joined Taylor for the latter's gorgeous lullaby, "You Can Close Your Eyes," that included the biter-



sweet reminder, "You can sing this song when I'm gone," Taylor told *Billboard* that White loved the song. He also threw in "I've Got to Stop Thinkin' About This" because "Tim particularly loved that for the band."

The poignant moments were many, but the focus was on the music that White devoted his professional life to writing about. "We don't want people to feel sad. It's not a maudlin occasion, it's a celebration," said Crow, who added that she had not intended to play "Soak Up the Sun," but added it because "Timothy absolutely loved it. He told me it reminded him of Brian Wilson. That meant a lot to me."

It's been a little more than three months since White died, and, in a way, the concert marked the end of the official grieving period—we no longer have to wear black, figuratively speaking, or expect people to offer their condolences in conversations.

For me, it was also the final realization that I was not here because this is a party that he never would have missed if he were still here. It was the connecting of the dots between knowing in my head that he's dead, which happened instantly, and finally acknowledging it in my heart, which was a much slower process.



FOO FIGHTERS

"I had some ideas, so I invited Taylor to my house and in those two weeks we recorded the whole record. We did all the basic tracks in about 10 days. Then we called up Chris and Nate and said, 'I think we just made the record.'"

—DAVE GROHL, FOO FIGHTERS

mie Gimmies.

"It just made sense. We'd never taken a substantial break," Grohl says. "We've never been away from the band. The band has always worked very hard and has always spent all of our time in the studio or on the road. It only made sense that after seven or eight years we do that—to step back and look at the big picture, especially when you're lost in the process of making a new album that seems like it's going nowhere."

Reconnecting with Hawkins at his home studio in Virginia, the pair worked to clean up and strip down *One by One* to its barest essentials in a matter of days.

"I had this window after the Queens'

Former Model Glover Makes Debut On DreamWorks

BY JILL KIPNIS

Singer/songwriter Dana Glover literally poured her heart and soul into her DreamWorks debut, *Testimony*, due Tuesday (15).

Evident throughout the 11-track project is a raw lyrical honesty, as well as vivid remnants of Glover's Southern upbringing and musical exposure. Her vocal expression and use of gospel choral backdrops and rousing piano riffs are based on Glover's Rocky Mount, N.C., roots and exposure to gospel acts the Winans and the Imperials, and singers Aretha Franklin, Stevie Wonder, and Whitney Houston.

Though Glover spent some of her teenage years as a model living in

New York, she always felt that music based in gospel and soul was her true calling. "I knew that I wanted to make music my career way before the modeling," she says. "I didn't know if that meant as an artist with a record deal. I played the piano and I was singing and I tried to write [songs], and whatever that meant is what it meant. I didn't think past what I liked to do and put a title on it."

A stint as an accompanist in Nashville eventually convinced Glover to pursue her dreams in Los Angeles. It was during the long commute to Southern California that she penned the album's opening track "Rain," a powerhouse song that features a strong choral/musical mix and Glover's inspiring, expressive vocals about a woman searching for meaning in her life.

"I was with my two brothers and everything about [the move] was just odd and crazy and we couldn't believe we were actually coming," Glover explains. "I don't know what state we were in, but we were on [the west] side of the country and it was desert and there was rain in the distance. I had one hand on the wheel and I was writing the lyrics [with the other]. I had butterflies knowing that this was the cornerstone of whatever I was going to be doing."

Glover considers this track and the album's first single, "Thinking Over," the two pivotal songs of the project. "Thinking Over," a personal piano ballad debating a relationship's future, "was really special because it is so transparent," says Glover, who is managed by Alan Mintz of L.A.-based AMPM. "I was so scared in my heart and yet I couldn't

show it to the world. I was in my room one day and thought, 'One day, it won't just be me playing for me.' That was kind of an odd moment because that isn't something you tell everybody because you need to figure it out yourself."

She also delves into personal issues on "Almost Had It All," a track about getting over a failed relationship. The song, which is also piano-based, was somewhat frightening to write, Glover says, because it dwelled on an emotion she shies away from—anger. It helped form the musical and lyrical basis for the project as one of the album's first recorded songs.

"Thinking Over" has already been well received at top 40 radio. Lynn Kelly, music director for Akron, Ohio's WKOD, says that in a time where female artists such as Avril Lavigne and Vanessa Carlton are the current commodity, Glover appeals to a wider demographic.

"Here is a gal who has obvious maturity with her music and lyrics. I thought that was kind of refreshing after all of these girls," Kelly says. "[The record] is still building. I've had some calls from women my age [about 40] that are asking, 'Who is that?'"

Likewise, Neil Kinnear, the PD for WLKN Charlotte, N.C., says that while the song has only been spun about 100 times, it is already one of its top 10 requested songs. "We had curiosity calls right out of the gate, a lot like what Norah Jones did for us," he says. "I have a lot of faith in this artist."

The song is also featured in TV spots for Disney's film *Tuck Everlasting*, which stars Alexis Bledel and Jonathan Jackson and was released Oct. 11. DreamWorks product manager Darin Soler says that it will additionally be included on upcoming samplers from the Landmark Theatre chain and from the clothing/home decorating retailer Anthropologie.

DreamWorks is working closely with national record retailers on in-store programs. While a tour has not been slated yet, Soler expects Glover to do radio shows surrounding the album's release, and she is likely to do a club tour or be featured as an opening act for another artist. She will be booked by Carol Kinzel of the L.A.-based Creative Artists Agency.



GLOVER

WHEN WAS YOUR ALBUM RELEASED IN JAPAN?

If your period of exclusivity has expired and your album has still not been released in Japan, then we want to talk to you.

We have exclusive relationships with several of Japan's most successful record companies and independent distributors who are looking for international repertoire.

All we ask is that you give us a chance to listen to your music, and in return, we guarantee to let you know the possibilities for release in Japan.

If we like what we hear, then we will work with you to secure a release through our own independent network or through any of the major domestic record companies.

So, if you have done a worldwide deal, but still have not seen your album in Japan, then write to us or send a copy of your album to:

KN Corporation
International Artist Development
2-9-14 Minami-Aoyama, Minato-ku
Tokyo 107-0062 JAPAN

EM: jonny@np.cavt.np.jp
FAX: 81-3-3475-5957

We may be your best or last chance for success in Japan!

Tori Amos Surveys Reaction To Sept. 11 On Epic Debut, 'Scarlet's Walk'

BY CHRISTA TITUS

The concept of Tori Amos' last album, 2001's *Strange Little Girls*, was straightforward: She reinterpreted a collection of songs written and performed by men to give them a female perspective. However, *Scarlet's Walk*, her Epic debut (Oct. 29), is a multi-layered tale. It's about searching for the true roots of America alongside a journey of self-discovery. It's about the nation's reac-

tion to Sept. 11, 2001. But perhaps most intriguingly, it's about a "soul map," as the singer-songwriter calls it, that is imprinted on each one of us and shows the route of the most defining moments of our lives.

Amos' maternal grandfather, who was raised by a woman who escaped the Trail of Tears, often told her stories about Native Americans during her childhood. "He would always talk to me about how people had a

map, an invisible map that was etched in, that was part of who they were," Amos remembers. Years later, she "began to understand that certain places in people and events etch themselves into each of us differently, and that becomes in a sense, who we are, what we look like."

A college tour Amos did after Sept. 11 last year played a prominent role in the creation of *Scarlet*. "I went on the road last year with dif-

ferent eyes and when the masks were down. That means people were telling me things in letters, at the stage door: things that you don't say when tomorrow's coming," she recalls. "Secrets that people were holding were coming out."

"People were asking some questions for the first time and seeing America for the first time as a living being," Amos continues. "The Native Americans always thought that and

some people do feel that, but for some people it's an object. I watched people start to have this relationship with this woman called America."

A child prodigy who began playing music at age 2, Amos gained national attention 10 years ago with "Silent



AMOS

Albums Covered

JOEL WHITBURN'S Top Pop Albums 1955-2001

From Pop's early LPs to its latest CDs, if it charted it's here—in Joel Whitburn's **Top Pop Albums 1955-2001**. Complete with vital Billboard chart stats (debut dates, peak positions, etc.). Essential album and artist facts. Info-packed special sections. And, for each artist, a listing of all cuts from all of the artist's charted albums.

All the albums. All the artists. All the tracks.

All yours at www.recordresearch.com.

800-827-9810 (U.S.)
or 262-251-5408 (Canada/Foreign).



JUST \$99⁹⁵
HARD COVER
1,208 PAGES
Over 2 1/4" Thick!
Our Biggest & Best Book Ever!

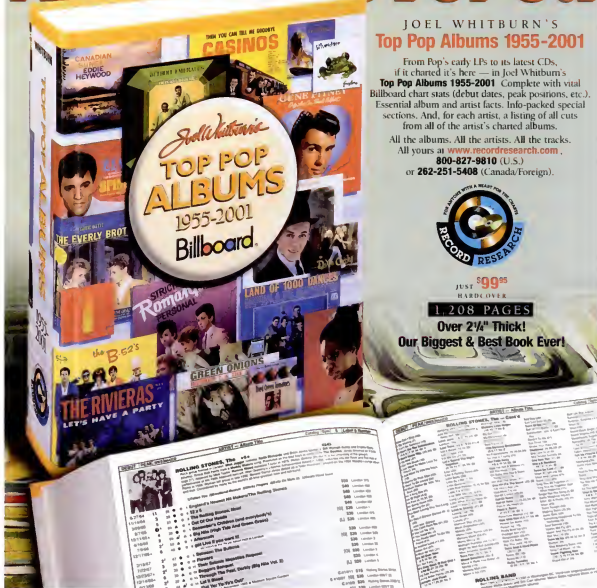
All These Years." The lead track from *Little Earthquakes* introduced her ethereal voice, confessional lyrics, and intense compositions driven by her piano—an instrument she is immediately identified with, thanks to her hypnotizing live performances where she sits anywhere but still upon the piano bench. Her artistry has yielded a total of eight Grammy Award nominations for her past seven albums, but *Scarlet's Walk*—with the deep emotional pull of such songs as "Your Cloud," "I Can't See New York," the title track, and "Gold Dust"—is her most cohesive and emotionally moving since *Little Earthquakes*.

Epic president Polly Anthony says of Amos, "Her stellar body of work, her willingness to take chances, and her ability to continually grow as an artist have already earned her both critical acclaim and legions of loyal fans all over the world. I have every confidence that this album will thrill her long-time followers and reach a larger audience than ever before."

Although Amos has a cult-like following among her fans, strong mainstream radio has eluded her, a challenge Epic thinks this album and lead single "A Sorta Fairytale" will change. "There's been a precious approach to her in the past because she is such a talented writer and producer and has so much artistic integrity," remarks Ceci Kurzman, Epic VP of worldwide marketing and Amos' product manager.

Senior VP of promotion Joel Klaiman calls the marketing campaign "a massive priority for Epic Records; there'll be a complete rollout" that includes print ads and TV appearances.

A limited edition of *Scarlet's Walk* will contain a DVD of exclusive material, and the album is the key to *Scarlet's Web*, an online alternative world that will be brimming with interactive elements and updates from Amos when she returns to the road Nov. 7.



Slipknot Members Unmask To Revive Roadrunner Recruit Stone Sour

BY CHARLES DAHERTY

When Slipknot's Corey Taylor decided that he needed an alternate musical outlet, he didn't initially plan on relaunching his former band, Stone Sour—but that's ultimately what happened.

"I found myself needing to express myself in a way that I couldn't with Slipknot," he explains. "I wanted to go back to writing in a more personal, intimate way. Although we didn't plan on going back to what we were before, we started writing and realized that we were now where Stone Sour was headed before."

The rest of the original Stone Sour, including fellow Slipknot member James Root, reunited soon after. It wasn't long before the band completed its first Roadrunner release, which streeted Aug. 27.

"Our music has more of a melodic hard-rock sound than what you'll hear in Slipknot," Taylor adds. We've never written for a prescribed genre. We just write what makes us feel good. A good song should make you hum along. It should stick in your head. With Stone Sour, I want to show that there's more to me, more to us than just what you see in Slipknot. When I joined Slipknot, I always knew I'd want to come back to this kind of writing."

NOT JUST A SIDE PROJECT

Roadrunner president Jonas Nachsin is quick to point out the legitimacy of Stone Sour and how it fits into the label's priorities.

"While Corey Taylor and James Root are still actively involved in Slipknot, Stone Sour has never been considered a side project. We've always been impressed and intrigued by the artistry of Corey. He has a real vision. He approaches songwriting and performing as a real artist. When he approached us with his desire to do this project with Stone Sour, we were supportive. It's been an adjustment in the transition. We are confident in the future success in both Stone Sour and Slipknot."

Considering that the image of Slipknot is that of nine masked performers, the "unmasking" of Taylor and Root, along with fellow member Joey Jordison in his other band, Murderdolls, Roadrunner has taken a graduated approach in revealing the Slipknot members. "Over time, it will be a good thing for Slipknot," Nachsin assures. "Their other projects will serve to expose the humanity and personalities behind the members of Slipknot. They'll go back to the personas that they established in Slipknot. Their mystique will always remain."

DOUBLE THREAT

In the meantime, Stone Sour is being promoted with two simultaneous singles. "Get Inside" has been

steadily gaining ground on metal stations while "Bother," a track culled from the *Spider-Man* soundtrack, has gotten major airplay on mainstream and modern rock.

"What happened with 'Bother' was interesting," Nachsin notes. "We didn't have any current plans to release 'Bother' when we realized that radio stations had discovered the song from the *Spider-Man* soundtrack and started to play it.



STONE SOUR

We certainly changed our focus accordingly. What we have now is a double threat to radio with both singles playing. They are vastly different songs, coming from totally different ends of the Stone Sour spectrum. It's a great way to show listeners that Stone Sour offers a wide variety."

The band is also headlining its own tour, which began in late September, with Chevelle and Sinch

opening. Taylor describes the group's performing mission by saying, "We are a heavy but melodic rock band. We want to bring back the idea of songwriting, presenting old-school rock without the laser beams and exploding midgets."

Stone Sour is managed by Larry Mazar at Entertainment Services. It is booked by Ken Fernaglich at the Agency Group. Both are based in Los Angeles.

WHY IS THE ALPHABET
IN THAT ORDER?
IS IT BECAUSE OF THAT SONG?



Here's a thought. Considering the comfort of our leatherhubs, you may want a wake-up call.

{ AND OTHER THOUGHTS YOU'LL HAVE TIME TO PONDER WHILE AT OUR HOTEL. }

YOU SHOULDN'T HAVE TO PUT MUCH THOUGHT INTO STAYING AT THE MUSE. CHECKING IN, RELAXING AND EVEN CONDUCTING BUSINESS IS A BREEZE. YOU'LL BE A CELL PHONE'S THROW FROM TIMES SQUARE. THE BEDS ARE SINFULLY COMFORTABLE. AND THE STAFF CAN GET YOU ANYTHING YOU DESIRE. SO YOU CAN RELAX, AND LET YOUR MIND WANDER, IT'S REALLY QUITE LIBERATING.

Muse
a hotel

1-877-NYC-MUSE OR THEMUSEHOTEL.COM

You haven't truly experienced life until you've had an apple martini in our bar. Or three.





Sarah Smiles. BMG International artist Sarah Smiles is currently promoting the single "When I Lost You" in the U.K. The singer first came into prominence on the TV show *Pop Idol*, which she says "was an amazing learning experience. It's been brilliant."



Metallic Crinsson. Swedish hard-rock band HammerFall is preparing for a late-fall tour in support of its new Nuclear Blast disc *Crinsson Thunder*. The project was produced by Charlie Bauerfeind (tilled Crinsson), and it shows the band at its most mature. "We're proud to be a band that is always growing and trying out new ideas," vocalist Joacim Cans says. "It's easy to get stuck in a rut. We won't let that happen." Pictured, from left, are group members Anders Johansson, Magnus Rosen, Cans, Oscar Dronjak, and Stefan Elmgren.



by Larry Flick

Continental Drift

CHESTERFIELD SOUL: The Chesterfields are a product of New York's diverse underground community of musicians and songwriters. They have been compared to the contemporary "neo-soul" sound of artists like Maxwell and D'Angelo, but their use of a cross-cultural band and live instrumentation sets them apart from this current trend, in the spirit of groups like **Dave Matthews Band** and **Jamiroquai**.

Henry Street Soul is the Ches-

Sharrard says. "Now we're ready to work our butts off to make sure that people hear it."

Producer/songwriter/arranger/performers Sharrard and Seth Dixon form the core of the Chesterfields. Vocalist/guitarist Sharrard and drummer/percussionist Dixon met nine years ago while attending the High School of the Performing Arts in Milwaukee. Their talents were recognized early in their careers: While still in high school, Sharrard received national recognition as one of the best blues guitarists in the country at the Memphis King Biscuit Blues Festival, while Dixon was included in *Dumbbeat* magazine's top high-school jazz drummers in the U.S.

Henry Street Soul reflects the experiences of two young artists as they have dedicated themselves to musically interpreting life with all its trials, celebrations, and possibilities. During the past nine years' rapport has been built between Sharrard and Dixon and the lessons and opportunities New York and its musicians have offered. This is what has created a wide range of influence and richness in a music the Chesterfields have chosen to simply call "soul."

For additional information, contact meridianeventz@aol.com.



CHESTERFIELDS

terfields' first full-length release, and it boasts a sterling array of tunes that are neatly linked by colorful arrangements that utilize layers of strings, horns, percussion, guitars, keyboards, and vocals over the raw grooves of a live rhythm section.

The Chesterfields have been performing on the New York scene for nearly five years. They've built a solid reputation in the city, developing their unique brand of soul with elements of classic R&B, blues, jazz, pop, and rock. Last year, an independent investment group formed the Chesterfields L.L.C. and agreed to fund the recording of their first major release. Musicians were hired and recording began in December 2000 at Clinton Studios.

In March 2001, **Charles Martinez** agreed (in between his work on both **Mick Jagger** and **Keith Richards'** new solo albums) to join the project and complete the final recording and mixing sessions at Dangerous Music Studios. The result is 17 tracks ranging from contemporary ballads to danceable soul grooves that support a lyrical journey. "Soul Salvation" and "Love and Understanding" are among the set's strongest, most single-worthy cuts.

"It's exciting to feel like all of the hard work we've put in has come together so well," the group's **Scott**

TASTY CHOCOLATE: We tend to steer clear of songs that seem to be a knee-jerk reaction to world events—particularly those that focus on the horrors of Sept. 11. But the Los Angeles-based **Chocolate Covered World** has come forward with a pretty powerful single that deserves consideration.

With its taut pop melody and its rosy rock instrumentation, the impetus behind "My America" is undeniably last year's terrorist attacks, but it's wisely devoid of simplistic chest-pounding. Rather, the band opts to paint a vivid lyrical picture of a country it loves—as it sees it. In taking this approach, it has crafted a song that sits comfortably next to anything that's been written by **John Mellencamp** or **Bruce Springsteen**.

Written by band members **Johnny D. Chewonin** and **Byron Richard**, "My America" is the completed track of **Chocolate Covered World's** forthcoming CD, which is due early next year. For more details, call **Michelle Broome** at 310-318-9006 or e-mail michelleb@villulumentainment.com.



MIDEM - THE UNMISSABLE MUSIC TRADESHOW

WWW.MIDEM.COM

Making business happen.

10,000 industry professionals and global media from 94 countries cutting deals, forging lifetime contacts and spreading the news.

The world's busiest exhibition.

The hub for key decision-makers and global powerhouses.

Entertaining and informing.

Concerts to discover and promote the hottest talent and industry-shaping conferences.

EXHIBIT, ATTEND, PROMOTE. CONTACT US.

19-23 January 2003

MidemNet (music meets new media) 18 January
Palais des Festivals / Cannes / France

MIDEM
37TH INTERNATIONAL MUSIC MARKET

HEADQUARTERS (France)

Helene: 33 (0)1 41 90 44 60
Fax: 33 (0)1 41 90 44 60
rh@midemlive.com

Australia / New Zealand

Teri: 61 07 2317 2002
Fax: 61 07 2317 2002
info@newzealandmidem.com



UK

UK: 44 (0)20 7528 0066
Fax: 44 (0)20 7896 0049
emma@midemlive.com

Japan

Japan: 81 (0) 3 5442 3114
Fax: 81 (0) 3 5442 3115
kyano@reedmidem.co.jp

USA / Latin America & Caribbean

USA: 1 (212) 370 7470
Fax: 1 (212) 370 7471
info@midemlive.com

Midem Classics & Jazz (Germany)

Germany: 49 (0) 7631 17680
Fax: 49 (0) 7631 176923
info.germany@reedmidem.com

The Classical Score™

BORN IN THE U.S.A.: Though it's not necessarily a shoo-in for the top of the charts, a new disc of orchestral works by the American avant-garde composer **Gloria Coates** marks a significant breakthrough—and a hard-won victory as well. Though her works are known by new-music cognoscenti, the composer, based in Germany since 1969, has yet to enjoy recognition commensurate with her artistic achievement in this country. Coates' compositions employ numerous aspects of postwar European composition, but there's no doubting that she is an American maverick in spirit. Perhaps not surprisingly, a new disc of her music issued Oct. 8 by New World Records (distributed by Albany) is her first release on an American label.

"New World had wanted to do



COATES

something with me for years," Coates says, "but it hadn't happened because I'm neither here nor there. I was in Germany not getting any [American] endowments, but I don't qualify for German grants, either." The label, one of the most respected nonprofit purveyors of music by American composers, persevered, finally acquiring grants from the Francis Goebl Charitable Lead Trust and the New York State Council on the Arts. Those grants allowed New World to assemble one of the most extensive projects devoted to Coates' music so far, featuring her Symphony No. 8, "Indian Sounds," and other works based on poetry by Stéphane Mallarmé, Paul Celan, Marianne Moore, and others.

The new disc provides a substantial cross-section of Coates' work, featuring pieces written between 1973 and 1991. The centerpiece of the disc is *The Forces for Peace and War*, a turbulent, deeply moving composition that sets poetry by German, American, and English women poets written during World War II that was inspired by the composer's visit to the Dachau concentration camp. The pieces hail from live recordings, mostly of world-premiere performances that were recorded by German radio. The performers include sopra-

no Sigune von Osten, the Musica-viva-ensemble Dresden and the Orchestra of the International Youth Festival Bayreuth. The challenging disc adds to a small but growing catalog that offers a substantial portrait of a most individual artist.

Born in Wausau, Wis., in 1938, Coates received her musical training at Louisiana State University and Columbia University, studying with Otto Luening and Alexander Tcherepnin. She earned degrees not only in composition and musicology but also in singing, theater, and art. Her compositional style, marked by bracing dissonances and omnipresent glissandos, is similar to the music of such postwar Polish composers as Lutoslawski and Penderecki. A German resident for more than three decades, she has done much to promote American music in Europe.

Lately, however, it has been European ensembles that have best promoted Coates' music on disc—though the *Kronos Quartet* was an early champion of her music, recording three quartets for the Munich-based Pro Viva label. In 1996, another German label, CPO issued a widely acclaimed disc of her Symphonies Nos. 1, 4, and 7 (*Billboard*, May 31, 1997), followed two years later with a disc that included Symphony No. 2 and other orchestral works. More recently, earlier this year Naxos issued a disc of her String Quartets Nos. 1, 5, and 6, performed by the *Kreutzer Quartet*.

That Naxos disc attracted outstanding reviews; more surprisingly, it won a more-than-respectable 8,500 copies worldwide, no small claim for a disc of dark, uncompromising music. As reported in last week's column, Naxos responded by bringing Coates to the U.S. for its cross-country 15th anniversary celebrations at the end of September (*Classical Score, Billboard*, Oct. 12).

Despite geographical challenges, the recordings have generated further interest: In 2003, Naxos will record a second volume of Coates' quartets, including her Quartet No. 8, a work commissioned by the Passau Festival in Germany to commemorate the events of Sept. 11, 2001; meanwhile, flutist **Sharon Beezley** has recorded Coates' *Breaking Through II* for an upcoming release on the BIS label. Coates is currently at work on several commissioned pieces and constantly learns of new performances of her works through the Internet. Perhaps more importantly, she is also finally able to appreciate the admiration that her music has engendered: "I get fan letters, I guess you'd call them," she says. "They find me on the Internet."



by Steve Smith

Melanie Returns After 17 Years With Pyramid Set

BY CHARLES DAUGHERTY

After spending the last 20 years raising children, folk pioneer Melanie had a "creative reawakening," which has led to her first set in 17 years, *Crazy Love*, on Pyramid Records. The album streeted Sept. 24.

Melanie first gained prominence after her appearance at the 1969 Woodstock festival. She has issued 30 albums in 30-plus years and has continued to tour. "I've always been around," she says. "I've just had a different focus in life, raising my children."



Melanie attributes her newfound focus on making music to the events of Sept. 11, 2001, as well as the adulthood of her youngest child, Beau Jarred Schekeryk, who shares his birthday with the tragedy. "I did a lot of soul searching," she says. "One day, it hit me. I had this creative explosion; and I have been going full-steam ever since."

Melanie's return to the studio was originally designed to yield an album of remade versions of her classic songs. The idea was scrapped in favor of the new music she was writing with her son. "My family is grown now, and we are now a music business family," she notes, referring to her longtime husband/manager Peter Schekeryk's work on producing the 16-track record with her son Beau Jarred. Daughters Leilah and Jeordie Schekeryk provide background vocals, and the entire family contributes to live performances.

"I was surprised that I started liking how my voice sounded," Melanie says. "This album is nothing like anything I have ever done before. Those who remember me from way back will be surprised."

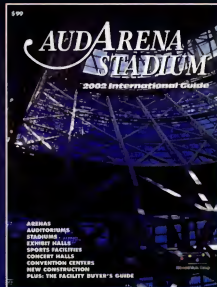
Alan Jacob, president of Pyramid, concurs: "You can't compare it to anything else out there."

The artist promises that *Crazy Love* is just the first serving from the creative crop of inspiration she's harvested in the past year. "I'm a giver," she assures. "I like to fill up your plates."

Melanie is planning an extensive tour to promote the album that will begin later this fall. Her husband will book the jaunt.

Now from **Billboard**
The best source of venue information for promoters, producers, agents, managers and event planners.

2002 AudArena Guide



You get detailed information on the venues including:

- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

For faster service order online @ www.orderbillboard.com or call toll-free 1-800-344-7119 International: 732-363-4156

Or send payment for \$99 plus \$7 shipping & handling (\$15 for international orders) with this ad to: *Billboard Directories*, PO Box 24970, Nashville, TN 37202. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise, Lee Ann Photoglo: 615-321-4294 • laphotoglo@billboard.com Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

8DA42160

Higher Ground™

by Deborah Evans Price



CMA SUES CMA: The Country Music Assn. (CMA) has filed suit against the Christian Country Music Assn. (CCMA) in U.S. District Court Middle District of Tennessee in Nashville, claiming trademark infringement. In a prepared statement, the CMA says: "We have tried for quite some time to encourage Mr. Gene Higgins, president and owner of the Christian Country Music Assn., to stop promoting his event as the CCMA Awards because of the likelihood of confusion being created among consumers, the media, and the industry."



HIGGINS

Part of the problem stems from the fact that the CCMA awards show this year will be held Nov. 5, the night before the CMA Awards. Higgins, who has a trademark on the name CCMA, tells *Higher Ground* that it was the CMA who changed the date of its show. "The CMA Awards" used to be in October. I've always had my awards show and convention the first week in November. They moved over to where I'm at. I didn't move to where they're at, and I'm getting blamed."

The suit alleges that Higgins and the CCMA have unfairly competed with the CMA and created a likelihood of confusion among consumers between the acronyms "CMA" and "CCMA" and the names "CMA Awards" and "CCMA Awards" by including so-called mainstream country music recording and performing artists in the awards show of the defendants and giving an award to the mainstream artist of the year."

Higgins says there is not any malicious intent. "I'm a member of the CMA. I love CMA," he says. "I heard from their attorney several years ago, and I commented to them that I felt like I covered my legal work and I feel like it's a whole different genre of music. It's Christian country. The format is really more Christian-based. I don't feel like I'm breaking the law."

Higgins points out that the CMA isn't suing the Canadian Country Music Assn., also known as CCMAJ. He

says that instead of spending money on attorneys, he'd rather spend it promoting Christian country music and feels that both music communities would be better served by the CMA and the CCMA focusing on the needs of their membership, not a lawsuit.

The CMA declined to comment beyond the prepared statement. As for Higgins, he's hoping for a peaceful resolution. "This is the CCMA awards. It's different letters, different language, a different genre of music. I'm sure everybody will see that once this gets going."

NEWSBOYS THRIVE: The Newsboys recently taped a TV special for Trinity Broadcasting Network (TBN) slated to premiere Oct. 11 during the time slot occupied by TBN's flagship program, *Praise the Lord*. The special gives viewers a look at the band's Thrive—"It's All in the Word" and also spotlights its partnership with Zondervan Bible Publishers to promote biblical literacy.

The tour kicked off in Bangor, Maine, Oct. 9 in support of the Newsboys' current *Sparrow* album. *Thrive*, which is No. 34 on the *Billboard* Top Contemporary Christian Albums chart. The Thrive tour includes special guests ZOEgirl, Superchick!, and By the Tree. The TV special will feature author/researcher George Barna, author Philip Yanco (co-author of *The NIV Student Bible*), and members of the Tennessee Titans. Heather Joel (wife of *Newsboy Phil Joel* and former host of *CMT's Hit Trip*) will host the program.

In addition to music and interviews with the band, the special will include segments aimed at encouraging young people to more actively read the Bible. The Newsboys urge the audience to visit their Web site (newsboys.com) and make a commitment to read their Bible.

Newsboys representatives expect to garner a large audience, as TBN is available in 90 million TV households and carried on more than 6,000 cable systems. The network is broadcast worldwide via 25 satellites. Check local listings for additional air dates.

NEWS NOTES: The *Christmas Shoes*, the CBS Television Network movie based on *NewSong's* hit single of the same name, is slated to air Dec. 1... Look for Creative Trust Workshop and Impact Productions to release *You Are Mine* Oct. 22 on VHS/DVD. The project is the second video in the *Max Lucado* Wemmicks series. Provident Music Group will distribute the release... McDonald's is featuring *Jump's* single "All I Can Do" as the prize CD in every McDonald's Mighty Kids Meal.

MercyMe Has 'Spoken' On Its 2nd INO Album

BY DEBORAH EVANS PRICE

NASHVILLE—MercyMe frontman Bart Millard will always have fond memories of 2002. His first son, Sam, was born during the same time that the group's breakthrough hit, "I Can Only Imagine," was saturating Christian radio. The momentum continued as the anthem was named both song and pop record of the year by the Gospel Music Assn.'s Dove Awards, which also awarded Millard the songwriter of the year accolade for penning the hit. MercyMe's INO Records debut, *Almost There*, has been certified gold, and the group is working towards this fall on the Festival Con Disc tour.

Now looking to repeat the success of its previous outing, MercyMe delivers the album *Spoken For*, which debuts at No. 2 on the Top Contemporary Christian Album chart this issue. "It was a little nerve-racking," Millard says of recording a follow-up. "We wrote the album in the last six months, and it's really where we are now. It's the feelings we are going through now."

MercyMe released several independent CDs before inking with INO. "We've been a rock band for eight years and kind of [became] the adult contemporary poster child with a little edge," Millard says. "This album is a little different. We had a lot of input on this album, and we are really excited about it."

INO Records president Jeff Mosely says, "This is one of the most anticipated albums I have ever been involved with. I don't feel there is a sense of MercyMe being 'one-hit wonders' but of anticipation and excitement over what is to come. There is definitely a knowledge that these guys are the real deal, and *Spoken For* delivers."



MERCYME

The first 75,000 copies of *Spoken For* sold through Wal-Mart to contain a special unprinted version of "I Can Only Imagine." Booked by Third Coast, MercyMe continues on the Festival Con Disc tour and then plans to tour with Audio Adrenaline in the spring on an outing called the Go Show.

"The whole album kind of resonates the concept of God's glory, of how amazing it is that we could be saved by such a God," Millard says. "Hopefully when people hear the album or the [title] song, they'll walk away a grateful person for the fact that God is calling them his own. If that happens, we've accomplished what we are trying to do."

In The Spirit™

by Lisa Collins



IT'S ALL IN THE PRAISE: Georgia Mass Choir founder and director Milton Biggiam says he never dreamed that the vision God gave him for the choir in 1983 would still be alive today. Yet the 19-year-old, 70-voice Georgia-based group is not only alive but remains one of the industry's best-selling choirs.



GEORGIA MASS CHOIR

Biggiam—who is also executive director of New York-based Savvy Records—is set to capitalize on the choir's staying power with its Oct. 22 release, *I One You the Praise*. "There is on this album what I call a perfect blend of the old and the new," he says. "We're more contemporary than we've ever been, but we did not lose our churchy flavor. This is the best record this choir has ever done. It's the life-giving and life-changing power of the gospel in song."

The CD features the guest vocals of Harvey Watkins on the cut "Prayer Changes Things" and the narration of popular evangelist Elder Linton Page on "Bring It All to Him." Biggiam says he and Savvy Records will pull out all the stops in rolling out the project, which is already getting premium hits at gospel radio. According to him, a taping of BET's *Bobby Brown* and a guest spot on a Christmas TV special are planned, and the choir has also been tapped by the New York-based United World Group for a forthcoming 15-city promotional tour.

"Our goal is to bring the album to the attention of the gospel-buying public," Biggiam says. "The rest will happen naturally."

ON THE BATTLEFIELD: Asim Entertainment, the newly launched label upstart established by Boston-based mega-church New Covenant Christian Center, has set out to see that *Freda Battle* is a name you'll come to know. And she's hoping that it will happen with the early-November release of her debut CD, *Sermon Preacher*.

Battle is a gifted songwriter/producer who can sing, although she seems to prefer showcasing others' talents. There are plenty to choose from among her 30-voice choir,

the Temple Worshipers.

The label was the vision of Bishop Gilbert Thompson, who retained veteran R&B manager *Dina Andrews* to make his dream a reality. "Asim Entertainment was birthed so that the ministers of music at New Covenant Christian Center—Freda Battle and

George Russell Jr.—would have a vehicle to produce their music and gain national exposure," Andrews says. Russell, whose specialty is gospel jazz, is also signed to the label, as is Clarence Powell, a lead vocalist with the Temple Worshipers.

Andrews observes parallels that Battle has with *Kirk Franklin*: "Like [Franklin], she's an incredible songwriter/producer who showcases the talent of others, but while Kirk is more youth-oriented, Freda's more adult-contemporary church."

A former gospel announcer, Battle has written more than 200 songs, many of which have been recorded by gospel artists, including *As One* and *Dave Coley's Here I Praise*.

JAZZING UP GOSPEL: Kirk Whalum returns with the follow-up to a series of albums that will explore his take on gospel from a jazz perspective with the Oct. 29 release of *The Gospel According to Jazz*, *Chapter II* (World Entertainment/Warner Jazz). Whalum's son, Kyle, and brother, Kevin, make the project a family affair, while it also features *George Duke*, *Tata Young*, *Jonathan Butler*, *Paul Jackson Jr.*, and *The West Angeles COGIC Choir*, and *Kim Burrell*.

What this gospel series—which is four records deep so far—boils down to for Whalum is worshipping the God he serves and performing the music he loves best with renowned artists who happen to be his dearest friends and family and all in a live context. Indeed, the Grammy award-nominated saxophonist's commitment to the genre goes well beyond recording. His "The Gospel According to Jazz" workshops bring Whalum and other leading instrumentalists and vocalists together with young musicians to encourage and raise the standard of musical expression and performance in the church.

BRIEFLY: Baltimore-based Music One, home of harpist/composer *Jeff Majors*, recently signed a distribution deal with Sony Music Entertainment.

Venues Attempt To Stand Out From The Crowd

Renovations And Improvements Aim To Diversify Options In Competitive Los Angeles Concert Marketplace

BY SUSANNE ALULT

LOS ANGELES—Construction shows are rivaling music these days within the Los Angeles concert scene. Three theaters have undergone renovations in the past year, one amphitheater will begin improvements next month, and a whole new facility will open the venue marketplace by the end of 2003.

Venue managers are largely keeping up with the Joneses with this flurry of activity. One of the world's premiere touring locations, Los Angeles is an obvious stop for acts. But there are a lot of choices for talent looking to play 2,000- to 8,000-seat facilities, so to stand out, venues are having to be creative themselves.

The Clear Channel Entertainment (CCE)-operated Wiltern Theater has ripped out 1,200 of its seats to install a general-admission (GA) floor, allowing standing-room-only space for the first time since it opened in 1931. The Greek Theater, operated by House of Blues and Nederlander and also open since the 1930s, will introduce 24 box seats during its construction, which is scheduled to start in November.

The Greek's renovations, occurring during two consecutive winter off-seasons, should cost about \$8.5 million.

Industry sources estimate the Wiltern was spruced up for between \$1.5 million and \$2 million.

The privately owned Orpheum and Nederlander's Pantages Theater are aiming to bring in more concerts, with about \$3 million and \$10 million upgrades, respectively, were unveiled in 2001. Both the 2,056-capacity Orpheum and 2,720-capacity Pantages plugged in all-new seats and electrical systems.

Summing up this aggressive mood, Nederlander senior VP David Green explains, "The Wiltern spent a lot of money, the Orpheum spent a lot of money—hopefully we can beat them to the punch with the improvements that we've made."

MOUSE HALL

Topping it all off, the Walt Disney Concert Hall (one piece of a new \$274 million site that will also include 300- and 75-seat amphitheaters) will debut in fall 2003 inside L.A.'s already existing Performing Arts Center complex. This 2,265-seat concert space will host the L.A. Philharmonic, as well as touring talent.

"We saw the landscape changing. There were going to be at least five venues competing for the same

artists," explains Brian Murphy, president/talent buyer of CCE's booking division and Wiltern project supervisor. "We needed to reinvent ourselves as a venue."

Murphy says the Pantages will likely be the last to undergo renovation in its 2003 *The Producers* theater run wraps. And not only is a new Disney building on deck, but the Wiltern also has to contend with Anschutz Entertainment Group's (AEG) Kodak Theatre (opened in November 2002) and AEG's proposed L.A. Live, a 7,000-seat theater that would sit adjacent to its downtown Staples Center arena. Even Staples is gunning for more concerts with a certain system it bowed Oct. 3, which can break the venue into either a 9,000-, 11,000-, or 20,000-seat setup.

And because that entire facility grouping—including the Greek—resides within a 10- to 20-mile radius in L.A.'s Hollywood/downtown region, an artist or agent might just flip a coin to decide whether to audition. So extreme differentiation has become a key venue-management strategy.

GREEK STRATEGY

Already one of the few outdoor amphitheaters in L.A., the Greek hopes to set up that uniqueness by tearing off its stage's present A-shaped roof to reveal the original 1930s-era column architecture. The roof's weight capacity will be bolstered as well, so acts like the Who won't have to scale down their productions, like that band did for its Sept. 17 show there. Additionally, the concrete area leading into the venue will be gutted to make way for a grassy plaza, where patrons will enjoy significantly more food and drink selections.

"You always have competitive concerns," admits Greek GM Mike Garcia, saying he expects that after the Greek finishes its improvements—including the debut of the two dozen box seats—"if everything was equal and an artist could play at our place or that artist could play somewhere else, I'm pretty comfortable in saying that people would come to the Greek."

Distinguishing itself, the Wiltern can now book CA-friendly artists. Bob Dylan will kick off the theater's grand reopening Oct. 15-17, a first-time play of the venue for Dylan, according to Murphy, he played GA at the 1,250-seat Hollywood Palladium when he last came to L.A. It will also be the first time in recent memory that Latin band Jaguares (Nov. 1) and all-star trio Ani DiFranco (Oct. 24) have played the venue.

"Her audiences have always liked to stand. So [GA] was definitely one of the attractions that led her to decide to play [the Wiltern]," says Mike Long, DiFranco's booking agent and partner in Fleming, Tamulevich & Associates. "I think this will make it a viable venue."

There's been a trend for quite some time now where artists want this."

Murphy also points out that the theater offers a more diverse array of seating arrangements. One scenario puts a GA pit in front, cabaret-styled tables and chairs in the middle, GA space toward the back, and reserved seating in the balcony; another sets

uses for too few acts to go around, it's never been a more important time for buildings to look out the red carpet.

"The Palladium [which just updated its sound and lighting system] is hardly doing any shows now; the Forum is not doing many shows," Marc Geiger, ArtistDirect vice chair and Jaguares booking agent, points out some of the city's other venues. "But if a building is set up to win, it will have its place."

Other agents mentioned a slow-down at L.A.'s Universal Amphitheater and Anaheim's Arrowhead Pond. Frank Riley, High Road Touring principal and booking agent for Ryan Adams (who is heading to the Wiltern Oct. 23) believes the construction rush "is to increase their revenue. That's what they are doing. The Wiltern is making it more attractive for bands to play there. That means more shows. The Greek is adding amenities for its audience to go there. All this helps the bottom line."

Los Angeles' central downtown region has been depressed for years, with few thriving restaurants or major shopping areas to attract crowds. "If has hurt venues in the heart of the area, like the Orpheum, and given the leg up to rivals residing in more upscale neighborhoods, like the Greek [Hollywood's Griffith Park] and the Wiltern [Miracle Mile business district]. The coming Disney Concert Hall and L.A. Live should also freshen things up."

"All this could be a turnkey for people to come," says Steve Needleman, owner of the Orpheum and newly 7,382-seat Grand Olympic Auditorium, both of which he says struggle to book concerts. "There could be invigoration in being from downtown."



Classic Lines. An artist's impression of how the Greek Theater will look once its renovations—costing about \$8.5 million—are complete.

GA seating for the entire theater, including the seat-filled balcony.

"I want Mike Ness [of Social Distortion], and I want Beck," says Murphy, underscoring his hope that the Wiltern can handle diverse crowds. "If I can compete with reserved-seat venues like the Kodak and CA venues like the House of Blues [a 1,000-seater in West Hollywood], I'm way ahead of the game."

Jaguares frontman Saul Hernandez says that "the Wiltern is changing with the times. Music that is happening now is more active. People who want to sit down can, and then people who want to stand can, too. It's good."

RECONSTRUCTIVE SURGERY

These scores of Hollywood face lifts make sense. With signs that there could be too many Los Angeles ven-

El Rey Face Lift Not Cosmetic

In contrast to L.A.'s cosmetic venue refits, the 800-capacity El Rey is reinforcing its roof with steel after its collapse during a TV shoot in mid-September.

El Rey owner Rodney Nardi says an NBC crew strung up new lights for its production (a Faith Hill special set to air Thanksgiving night, Nov. 28) than the venue's wooden ceiling structure could support. None of the El Rey footage will be used in the Hill program. Instead, NBC will use film shot inside the nearby 1,250-capacity Palace, where the crew quickly relocated to complete its filming following the accident.

Along with retrofitting the roof, the El Rey will refinish its carpeting during the renovations, estimated to cost about \$250,000. Now that the El Rey is out of commission—its marquee has read "Gone Fishing"—acts like *Eye Trade* and *Cher* canceled recent Sept. 27 and Oct. 3 shows. Sparta and Brad shifted to the Roxxy for respect Oct. 13 and 14 appearances. In all, more than 20 shows will have to either switch buildings or cancel by mid-November, when the El Rey construction will wrap.

"Everyone has been really cool. No one has called with anything

other than sympathy. [We have had] no flack from any of the agents," Nardi says. He released all affected acts from current booking contracts and acknowledges that "some bands will be asked to reduce ticket sales, taking a hit financially."

Clinic, for example, will shrink from two 800-capacity El Rey shows to one 1,250-seat date at Hollywood's Palace. By press time, another artist, Amon Tobin, hadn't yet rescheduled his Oct. 30 El Rey date. "I [But] it's OK. It's something beyond our control. We're going to have to live with it," says Clinic's and Tobin's booking agent, Billionaire Corp.'s Tom Winalish. It's foolish for people to turn away from the 1936-built El Rey, he adds, because as one of the few club-sized venues that's also a registered city landmark, "there's no alternative to it."

Thanks to its historical status, L.A. city officials are cutting a lot of red tape to speed along the El Rey renovation process, Nardi says. Also—like a lot of other places in the area—the El Rey should be "better than ever," he contends. "We'll be able to hang an 'N' [from the roof when we're done]."

SUSANNE ALULT



In the Arena. Shown at the Arena Management Conference in Phoenix (produced by the International Assn. of Assembly Managers) are, from left, Billboard associate publisher/writer/author Irwin Kornfeld; John Schneck, booking manager for the Pepsi Center in Denver; John Van de Veen, VP at the Continental Airlines Arena in East Rutherford, N.J.; and Billboard senior account manager Cynthia Mellow.

ARTIST	VENUE/CITY	GROSS/DATE	ATTENDANCE/DATE	PROMOTER
PAUL MCCARTNEY	United Center, Chicago Sept. 24	\$2,199,100 62,000/24	16,154 not out	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Madison Square Garden, New York Sept. 23	\$2,141,200 57,920/23	18,626 not out	Clear Channel Entertainment
LONG WAY TO THE TOP: COI JOYE, RAY COLUMBUS, BILLY THOMPE, LITTLE NATHIE, LONNIE LEE, LOBBY LOYD, & OTHERS	Red Laver Arena, Melbourne, Australia Aug. 27-29; Sept. 18-19	\$2,016,961 183,337/188 (Australia) \$9,504/50,940/52	41,688 five tickets	Jonathan Entertainment, Mutual Group Entertainment, Jack Usher Presents
PAUL MCCARTNEY	Bradley Center, Milwaukee, Wis. Sept. 21	\$1,980,360 52,020/21	16,384 7,062	Clear Channel Entertainment
PAUL MCCARTNEY	Hamfirth Civic Center, Hartford, Conn. Sept. 27	\$1,820,240 50,000/27	13,628 not out	Clear Channel Entertainment
LONG WAY TO THE TOP: COI JOYE, RAY COLUMBUS, BILLY THOMPE, LITTLE NATHIE, LONNIE LEE, LOBBY LOYD, & OTHERS	Sydney Entertainment Center, Sydney, Australia Sept. 13-16	\$1,566,176 132,715/148 (Australia) \$9,504/50,940/52	26,524 four tickets	Jonathan Entertainment, Mutual Group Entertainment, Jack Usher Presents
BRUCE SPRINGSTEEN	FirstEnergy Center, Milwaukee Sept. 19	\$1,365,353 37,3	16,131 not out	Frank Pavic
CRED, SEVENDUST	Circle K Arena, Portland, Ore. Sept. 25, 27	\$1,272,811 24,513/25, 26	21,814 12,129 two shows not out	Clear Channel Entertainment
THE WHO, COUNTING CROWS	Yankee Center in the Performing Arts, Mansfield, Mass. Sept. 19, 19	\$1,018,240 113,505/19, 20	13,130 19,000	Clear Channel Entertainment
LUIS MIQUEL	Universal Amphitheatre, Universal City, Calif. Sept. 16	\$1,002,240 14,015/15, 19/90, 90	11,357 12,738 two shows	House of Blues Concerts
JIMMY BUFFETT	Ross Arena, Portland, Ore. Sept. 28	\$972,220 20,075/28 (Australia) \$9,504/50,940/52	16,663 not out	House of Blues Concerts
FARM AID: WILLIE NELSON, JOHN McLENNAN, DAVE MATTHEWS, NEIL YOUNG, & OTHERS	Pont-Casale Pavilion at Star Line, Burlington, Pa. Sept. 19	\$951,886 26,325	23,257 23,406	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	Gaylord Entertainment Center, Nashville Sept. 13	\$947,000 26,130/13	15,118 16,013	Varnell Enterprises
JIMMY BUFFETT	Coco Amphitheatre, Costa Mesa, Calif. Sept. 13	\$888,775 27,575/95/92/90	19,213 16,286	House of Blues Concerts
GEORGE STRAIT, JO DEE MESSINA	ARCO Arena, Sacramento, Calif. Sept. 20	\$885,295 20,505/20	19,005 not out	Varnell Enterprises
GEORGE STRAIT, JO DEE MESSINA	Norfolk Arena, Columbus, Ohio Sept. 27	\$884,470 20,505/27	19,000 16,300	Varnell Enterprises
JIMMY BUFFETT	Shoreline Amphitheatre, Mountain View, Calif. Sept. 27	\$883,538 26,252/27	22,136 not out	Clear Channel Entertainment
LONG WAY TO THE TOP: COI JOYE, RAY COLUMBUS, BILLY THOMPE, LITTLE NATHIE, LONNIE LEE, LOBBY LOYD, & OTHERS	Brisbane Entertainment Center, Brisbane, Australia Sept. 10-11	\$873,814 13,200/10 (Australia) \$9,504/50,940/52	18,000 two tickets	Jonathan Entertainment, Mutual Group Entertainment, Jack Usher Presents
GEORGE STRAIT, JO DEE MESSINA	Great Western Forum, Inglewood, Calif. Sept. 21	\$866,927 20,505/21	14,752 14,013	Clear Channel Entertainment
NEIL DIAMOND	Pasadena Bowl, Pasadena, Calif. Oct. 2	\$865,267 27,320/2 (Canada) \$9,504/50,940/52	14,013 not out	Concerts West, Sal Buschell, Arapage Entertainment Group
ENRIQUE IGLESIAS, PAULINA RUBIO	Madison Square Garden, New York Sept. 27	\$798,195 25,525	12,279 13,289	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	Cummins Fieldhouse, Indianapolis Sept. 26	\$794,300 20,505/26	14,260 16,300	Varnell Enterprises
GEORGE STRAIT, JO DEE MESSINA	Charlotte Coliseum, Charlotte, N.C. Sept. 14	\$783,635 20,505/14	13,287 14,000	Varnell Enterprises
NEIL DIAMOND	General Motors Place, Vancouver Oct. 4	\$758,096 27,320/27 (Canada) \$9,504/50,940/52	14,343 not out	Concerts West, Sal Buschell, Arapage Entertainment Group
NEIL DIAMOND	Staples Center, Edmonton, Alberta Oct. 1	\$745,167 27,320/27 (Canada) \$9,504/50,940/52	12,604 not out	Concerts West, Sal Buschell, Arapage Entertainment Group
GEORGE STRAIT, JO DEE MESSINA	Peppol Arena, Albany, N.Y. Oct. 3	\$717,771 20,505/3	12,161 14,300	Varnell Enterprises
LONG WAY TO THE TOP: COI JOYE, RAY COLUMBUS, BILLY THOMPE, LITTLE NATHIE, LONNIE LEE, LOBBY LOYD, & OTHERS	Adele Entertainment Center, Adelaide, Australia Sept. 1-2	\$687,112 132,715/188 (Australia) \$9,504/50,940/52	12,644 not out	Jonathan Entertainment, Mutual Group Entertainment, Jack Usher Presents
AEROSMITH, CHEAP TRICK, RUN-DM.C.	Verizon Wireless Music Center, Kansas City, Mo. Sept. 19	\$674,162 27,775/19	17,172 17,073	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVER, ANGIE STONE, MICHELLE WILLIAMS	MOA Center, Washington, D.C. Sept. 1	\$665,737 27,50	8,823 10,000	Dimensions Entertainment
LUTHER VANDROSS, GERALD LEVER, ANGIE STONE, MICHELLE WILLIAMS	Consolidated Pavilion at Concord, Concord, Calif. Sept. 2	\$673,460 27,725/25	12,246 12,500	Clear Channel Entertainment
CHER, CYNDI LAUPER	Wachovia Arena, Winston-Salem, N.C. Sept. 2	\$627,264 28,054/4 (Canada) \$9,504/50,940/52	11,122 10,334	Clear Channel Entertainment, to-bee
TOOL	Elysium, Seattle Oct. 2	\$602,492 26,8	12,816 not out	Mongrel Presents
RUSH	Consolidated Amphitheatre, Costa Mesa, Calif. Sept. 19	\$527,115 27,775/19 (Australia) \$9,504/50,940/52	16,892 15,871	House of Blues Concerts
CRED, SEVENDUST	Sincoff Music Center, Dallas Sept. 24	\$519,130 26,524/24	5,308 not out	House of Blues Concerts
INCUBUS, 30 SECONDS TO MARS	PNC Bank Arts Center, East Rutherford, N.J. Sept. 26	\$512,836 24,751/26	13,102 16,362	Clear Channel Entertainment

Source: Pollack/PAC Entertainment Inc. * All figures shown here are subject to audit by SRI-KPMG. Phone: 631-921-7071. Fax: 631-921-0878. For more information and pricing, call Billboard at 212-616-9178.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM



by Ray Waddell

Venue Views™

WHAT CONCERNS? All topical trails for just about any concert-industry panel going these days eventually lead to Clear Channel Entertainment (CCE). "Where Have All the Concerts Gone?" during the Oct. 7 International Entertainment Buyers Assn. (IEBA) annual conference in Nashville was no exception. What is refreshing, however, was that arena managers, agents, and promoters—both on the panel and in the audience—discussed possible solutions rather than just groaning about the current state of affairs.

"With us, it's not so much 'Where have the concerts gone?' as 'Where have all the promoters gone?'" said Carey Harveycutler, director of the 7,000-capacity Salem Civic Center in Virginia. "We just completed our best

planned [that] we've done the best we can to make each show a success."

Panelist Phil Potter—manager of the SMG-run Pershing Center in Lincoln, Neb., and former talent buyer for the Romet Agency (now TBA)—said his facility, 50 miles outside Omaha, has gone from a "vital concert site" to two or three shows a year. "I was supposed to save the world because of my concert-buying experience," Potter said. "I found out it was tougher than I thought it would be. But we made a commitment to get back in the concert market again and took a tack of being very aggressive in calling promoters."

Potter said two sellouts from Brad Garrett's Police Productions helped get the ball rolling. "Success breeds success, and now we have eight or nine promoters coming into the building," he said. "We tried to create an environment both promoter-friendly and ac-

tively. We work hard to make sure the shows that come in have no problems." David Ross of the Show Me Center in Cape Girardeau, Mo., said his secondary market routes well "if we could get the shows, but we're not getting any. When this building opened 15 years ago, we'd get 20 shows a year. We had promoters, which we no longer have."

Jim Evans, former manager of Virginia's Roanoke Civic Center, said his building entered into a deal with a joint venture between CCE and the National Basketball Assn. (NBA) whereby the CCE/NBA partnership would provide minor league basketball and 28 dates of entertainment annually. "They did not do what they committed to do, and we ended up with a total of 13 dates, five of which were concerts," Evans revealed. "The arrangement backfired in other ways. We had to work to convince some promoters that we were still an open building and not exclusive [with CCE]."

Evans said Nile Smardack's Outback Concerts, a Nashville-based independent concert promoter, ended up bringing in more dates than CCE did. Smardack, who was also a panelist, said, "We're an independent rogue and a void-filler, going into under-served markets and under-shown buildings. The agents in [Nashville] are great to work with, and they want to put you in a win-win situation."

Smardack added, "Every agency in this town has a success story. You know about the Toby Keiths, but you might not know about the business Ricky Skaggs or Del McCrary is doing."

From the floor, Jim Productions co-owner Jerry McKeelsson added, "Make deals. Be aggressive and compete in the summertime rather than watch the shows go down the road to the amphitheater."



HARVEYCUTLER

year over in modern times with 19 concerts, and for a facility of our size, that's a huge number. But there used to be seven or eight promoters playing our market, calling for avals, and now that's down to three. I believe we got 19 concerts because we're very lucky in a lot of respects."

Creative Artists Agency agent John Huie didn't buy Harveycutler's explanation. "You have to work hard at being lucky," Huie said. "I don't think you're just lucky. You're aggressive in how you promote your building; that's why you had 19 concerts."

Harveycutler admitted that with Salem being a tertiary market, he has to make concessions to promoters and agents. "There are only 52 Saturday nights a year, so Saturday-night concerts tend to go to Greensboro [N.C.], Norfolk [Va.], or Hampton [Va.] instead of Salem," he said. "We pick up the Tuesdays, Wednesdays, and Thursdays and figure out how to make them work."

He said his building is also aggressive in cutting deals. "If somebody comes in and makes good money, we want our fair share," he says. "If they come in and lose money, we'll cut everywhere we can, including rent. When people leave, win or lose, we want them

TOURING

QUARTERLY

ISSUE #4

Secondary Markets Attract First-Rate Artists

Big Names Add Small Towns To Their Tours Due To New Venues And Eager Audiences

By SUSANNE AULT

Secondary markets, by definition, are not the first stops on tours, typically rendering them unglamorous. Yet Cher is snatching her way through a number of small cities this year, leaving some shine in her wake.

Thanks to summer visits by such top-tier acts as Cher and the Eagles to places like Grand Rapids, Mich., and Moline, Ill., secondary markets are increasingly winning spots on major tours' routing.

For years, tour organizers didn't feel confident that venues in smaller cities had the white-collar populations to support high-end ticket prices. Lawyers and investment bankers live in New York or Los Angeles—not Knoxville, Tenn., for instance. Keeping with their lesser size, these regions also housed small-

er facilities that might have a tough time squeezing in multi-truck concert productions.

Yet, this summer, Grand Rapids' Van Andel Arena sold out its \$100-plus June 20 Eagles show, Moline's Mark of the Quad Cities cleaned out its \$75-range Cher show Sept. 13, and Knoxville's Thompson-Boling Arena tore through its \$90 Eagles night.

That sort of business is turning heads among the live-event community.

ON THE MAP

"People have never heard of Grand Rapids; why should they?" asks Van Andel GM Rich MacKeigan, proudly acknowledging his secondary status. "But people are seeing dollars coming out of here. They are thinking,

Continued on page TQ-4



Van Andel Arena



BETTING ON CASINOS

Touring Acts Win Big As These Venues Do Booming Business

By RAY WADDELL

As buyers of talent, casinos have become highly viable alternatives for many touring acts, upping the ante when other avenues are cashing in their chips.

Venues in Las Vegas and Atlantic City have been purchasing headlining entertainment for decades, but now new casinos in smaller markets from coast to coast are buying in. It's a phenomenon that booking agents are happy to see. "Casinos are everywhere, and they're all little gifts from heaven," states Greg Oswald, VP at the William Morris Agency. "We never could have seen it coming, but it came along at the right time. The reality is, there are dozens of new venues buying anywhere from four to 30 shows a year. You do the math."

For country music, in particular, the timing for the rise of casino talent-buying couldn't be better in an environment of a shrinking country club market and when fairs and festivals are looking for diverse talent. "Casino talent-buying has been a very, very positive development for the industry in general," says Ron Baird of Creative Artists Agency. "There aren't as many active clubs as there were a few years ago, and that situation is not getting any better.

But every new casino that is built is a potential talent buyer out there. It has helped keep both young artists and mature artists working."

Randy Wright, president of Integrity Events and buyer for several casinos, takes that premise a step further. "I think the casino market has enabled a lot of acts to stay on the road and continue touring that might not be able to if they were dependent on hard ticket dates and the fairs and festivals," says Wright. "And it's still growing, as evidenced by the ongoing openings of new casinos, especially out West. Every week, it seems like we see a new property open."

GAME OF CHOICE

In terms of casino talent, the genre menu is fairly broad. "Almost all types of music work in casinos, because they all draw a different age demo," notes Jimmy Jay, president of Jayson Promotions, buyer for several casinos.

What casinos are looking to buy varies widely, according to Terry Jenkins, director of entertainment for Boyd Gaming Corp., owners of casinos from coast to coast, in markets large and small, including the Stardust in Las Vegas. "What

Continued on page TQ-7

VISA TIPS

Stricter Guidelines Slow Down
International Acts Traveling To The U.S.

By THOM DUFFY

NEW YORK—Security concerns since Sept. 11, 2001, have prompted a more stringent review of visitor visas by the U.S. immigration service and consulates, including those needed by non-American artists entering the U.S. for tours. "They're doing it by the book, so there's more time required," says Bob Tulipan, co-founder of the Traffic Control Group. The company, from its offices in New York and London, specializes in international touring logistics. TCG

classical or cultural artists that are sold by subscription many months in advance, delays are less of a problem. But the pop-music touring industry regularly works on a much tighter timetable.

Expedited "premium processing" of visas is possible under a procedure that took effect June 1, 2001, and remains in effect post-9/11. For a \$1,000 fee, a visa application that can cover several individuals in one group will be given a quicker review by a dedicated unit with status updates and communication available via email.

The INS, under the Department of Justice, reviews the professional status of a visa applicant, as well as the status of the company requiring their services in the U.S. "So, if you operate a pizza joint, it wouldn't make sense for you to have the Rolling Stones here," quips Tulipan.

Then U.S. embassies and consulates abroad, under the Department of State, issue the actual visas, after confirming that applicants have sufficient ties to their homeland and will not remain in the U.S. illegally. That concern exists particularly with artists from some third-world nations who have used U.S. tours as an opportunity to abandon their homeland.

Despite the new security con-



Bob Tulipan

cludes each of the multinational record companies among its clients.

Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make

Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make promotional or concert-tour visits here.

promotional or concert-tour visits here. "The government is still visitor-friendly, because that's the nature of the country," says Tulipan. "But what's happened is that they are now implementing [existing] statutes. They are reviewing cases more thoroughly." For example, U.S. immigration officials now automatically require further investigation of visa applicants from any of several countries on a terrorism watch list.

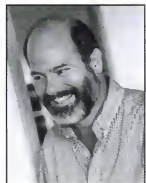
The standard visa application review by the U.S. Immigration and Naturalization Service (INS), which previously would take one to three months, now requires three to six months, says Tulipan. For some tours, such as those by

cerms, says Tulipan, "the reality is that bands coming to the U.S. from the Western nations, from nations that are not on the terrorist lists, are getting their visas issued and coming in just like they did before, every single day."

"The real key is that people need to understand that the government isn't their enemy," he continues. "They need to pre-plan as much as possible. No one is saying, 'We're not going to let in artists anymore' or 'We don't want music, we don't want art, we don't want theater.' They do want it. But they have to take into account that there is an emergency that they have to deal with. And things can take a little more time." ■

NASHVILLE—This has been an important and encouraging year for country-music touring, but the more optimistic in the industry believe next year could blow away '02 in record-setting fashion. And, after several years of downturn in country touring, optimism is welcome, if not desperately needed.

"We were on a fairly consistent negative run for years, and I think we've turned a corner," says Ron Baird, an agent at Creative Artists Agency's Nashville office. Other agents, including Brian O'Connell, who heads up country-music touring for Clear Channel Entertainment. "This has absolutely been a positive year for



Ron Baird

country-music touring," says O'Connell. "Brooks & Dunn's Neon Circus tour did better than the year before, and Toby Keith and Kenny Chesney both had great years. I would imagine that this year would blow last year out of the water."

Greg Oswald, VP at the William Morris Agency's Nashville office, echoes that sentiment. "Everything on our roster held its own or did surprisingly well," he says. "We've had years where it wasn't that way."

Even so, with at least 10 superstar acts plotting tours for 2003, including Dixie Chicks, Shania Twain, Tim McGraw and Faith Hill, some think next year could be much bigger. "Next year looks massive, our best year in 20 years—or maybe ever," says Oswald. "We may have more country-music concert tickets bought next year than maybe any year ever."

RISING STARS

By establishing new touring headliners in the absence of proven winners, the country touring industry made great strides in 2001. The two big winners this year have been Kenny Chesney and Toby Keith, both of whom successfully embarked on their most important headlining tours ever. "These are two artists that have clearly moved up a notch,

More Than A Little Bit Country

The Touring Business Grows
With Successful Shows By Both
Newcomers And Veterans

By RAY WADDELL

who 18 months ago weren't anywhere near where they are right now," says Baird, adding that there were still some soft spots in the country touring market.

"By and large, this was a year in which the high-end stuff did great, the hot, hip stuff did very well, and the mid-level stuff struggled at times," continues Baird. "Across the board, for rock and country, there were a number of

by management or Monterey Peninsula Artists, Keith's booking agency. "We made a big investment in a full production—sound and lights, video wall, set, the whole thing," says T.K. Kimbrell, Keith's manager. "We had seen indications over the past year that we would do well [as a headliner], and we knew if we were going to go for it now was the time."

The move appears to have been well-timed. "We actually exceeded even our best expectations," says Kimbrell.

The success seen by Chesney and Keith has not been a by-product of other big names working less, most believe. "Kenny Chesney and Toby Keith didn't do well just because nobody else was out there," says Oswald. "They will continue to do well next year."



Clarence Spalding

losers, but the big acts were big winners."

After a decade of laying the groundwork, Chesney emerged in 2002 with a workman-like tour that places him in the upper echelon of working artists this year. Chesney rang up nearly \$17 million in box office in his first major-league headlining tour. "We're very, very excited about how it has gone with Kenny," says Clint Higham, Chesney's manager. "It has been a long-term plan, and the people have spoken. Kenny always wanted to chase a career and not the money, and it's finally paying off for him."

For his part, Keith also has made some noise this year—like Chesney, parlaying winning retail and airplay efforts into success at the turnstiles.

Keith booked about 90 dates in 2002, spread out over much of the year. His move to major headliner was not a step taken lightly

SEASONED VETERANS

Brooks & Dunn's Neon Circus tour is building a franchise that shows improvement because they've paid attention to the details and focused on offering value. "We've been aggressive about going out and getting talent and giving the consumers more value for their buck," says Clarence Spalding, co-manager of Brooks & Dunn for TBA Entertainment. "Our average ticket price was \$33, and we're sitting there with Brooks & Dunn, Dwight Yoakam, Gary Allan, Trick Pony, Chris Cagle, Cledus T. Judd and Dusty Drake on the side stage. When you throw in the Neon Circus portion of the show, with 15 select performers, mechanical bulls, the honky-tonk music... that's pretty aggressive."

Spalding says he and his act know they have to continue to up the ante. "We realize that this act is 10 years old touring, and we've seen other markets and people have seen us," he says. "People keep coming back for the music and because they know they'll never see the same show twice."

Also putting together notable tours in 2002 are veteran artists

Continued on page TQ27

hp pavilion
at san jose

WE'RE NOW HP PAVILION.

FORMERLY COMPAQ CENTER.

FORMERLY SAN JOSE ARENA.

FORMERLY BIG DIRT LOT.

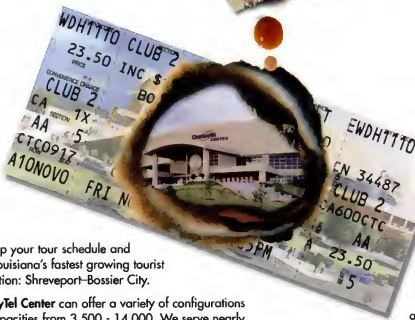
525 West Santa Clara Street, San Jose, California 95113 Phone 408-287-7070 Fax 408-999-5707 hppavilion.com



Once again, our name has changed. But everything else remains the same. We're still Northern California's Premiere Sports and Entertainment Venue – with a state-of-the-art design that exceeds the demands of everyone from Sir Paul McCartney to the San Jose Sharks. No building is more accommodating, to both performers and the audience. No area of the country offers a more diverse, entertainment-savvy demographic than Silicon Valley and its neighboring cities. So even though you may forget *what* to call us, you'll know for a fact that *when* you call us you'll still receive the unparalleled performance you've come to expect. **HP Pavilion. Northern California's Premiere Sports and Entertainment Venue. hppavilion.com**



Add Sizzle to Your Sales!



Spice up your tour schedule and book Louisiana's fastest growing tourist destination: Shreveport-Bossier City.

CenturyTel Center can offer a variety of configurations with capacities from 3,500 - 14,000. We serve nearly 2,000,000 people within a one-hour drive!

CENTURYTEL CENTER



For Booking Information
Contact Steve Todlock
318.747.2501
www.centurytelcenter.com



An SMG Managed Facility

They did!

Elton John
Creed
Eagles
Britney Spears
Kid Rock
Tool
Alan Jackson
Gaither Homecoming
Rod Stewart
Professional Bull Riding
Disney on Ice
Sesame Street Live
Stars on Ice
Ringling Bros. and Barnum & Bailey
Champions on Ice
WWE
and many more!

TOURING QUARTERLY

SECONDARY MARKETS

Continued from page TQ-1

"Let's take a chance now; we can walk out of here with very good money."

Selling out a \$200-a-pop Crosby, Stills & Nash show Feb. 12 inspired Clear Channel Entertainment to later bring Cher (July 12) and the Who (Aug. 27) to the six-year-old Van Andel, believes MacKiegan, noting, "Three or four years ago, no one would have looked at Grand Rapids."

In other examples, Thompson-Boling's Eagles show and Mark of the Quad City's Cher night churned out \$1 million in grosses, equalling what an outstanding date rakes in at a primary-market building. Cher's Aug. 17 show at North Little Rock, Ark.'s Alltel Arena pulled in a similarly healthy \$800,000 in grosses.

"A secondary building manager has a lot more pressure to come to terms with an artist," explains Rick Franks, CCE's president of North Central music. "A lot of artists play 20, maybe 30, dates at a time, so you have to be pretty creative in stealing one of these dates. You need a great building, a history of doing shows in the marketplace, and you need to be able to make them some cash."

Franks says that Moline, Grand Rapids and other small cities are proving their facilities are up to speed with the primary-market folks and that their residents will fork over the bucks to see big concerts. So he is looking more seriously at using secondary markets as future tour stops.

"We have landed shows because it's a new building," says Michael Marion, GM of the three-year-old 19,000-seat Alltel. "What we had before [the 50-year-old 10,000-seat Barton Coliseum] was very old, not up-to-date. Ours now has four loading docks, nice dressing rooms, good rigging and setup. That makes it a lot easier for them to put you in the routing."

As far as attracting ticket buyers, Marion adds, "We were concerned; Cher was \$79, \$59 and \$49 a ticket. But people didn't blink. Eagles went to \$96, and no one batted an eye. The right act putting their toe in the water of some of the small markets, charging high prices and still coming out OK financially will be comfortable in coming back."

NEW IMPROVED VENUES

Fresh buildings are cropping up in smaller cities across the U.S., filling a void in areas where people seem primed for different entertainment options.

Bossier City, La.'s 18-month-old CenturyTel Center sold out both its Eagles (July 1) and Britney Spears (July 18) dates in just one day because of "how hungry this

market is for top entertainment," says facilities GM Steve Tadlock.

People are flocking to the acts, and the artists seem to be flocking to the people, continues Tadlock, who says his 14,000-seat building "has all the amenities to accommodate every show that's come through."

Tadlock has snagged shows with Aerosmith (Oct. 22) and Cher (Nov. 17). "The big names are starting to come out," he says. "It makes it that much easier to get additional shows. We're riding that wave now."

Holding 10,000 seats and constructed in the 1940s, Hirsch Memorial Building—Bossier City's prior concert venue—did not meet the tech requirements for Cher's 14-truck experience.

Venues opening this fall in secondary markets include London, Ontario's 10,000-seat John Labatt Centre, servicing a previously untapped concert market, two hours between Detroit and Toronto. Then Columbia, S.C.'s 18,000-seat Carolina Center will be ushered in this winter, a hefty step up from the 13,000-seat Carolina Coliseum currently in the area. Also, the University of Rhode Island welcomes the 7,400-seat Ryan Center, an expansion from its current 3,400-seat Keany Center.

"Secondary markets are looking for venues to get entertainment into their local areas," says John Page, regional VP for Global Spectrum (management company for the London, Columbia and Rhode Island venues) and GM of Comcast Spectacor (which houses Philadelphia's First Union Center). "It can get energy back to some of their downtowns."

Some of these smaller-market venues, including Trenton, N.J.'s three-year-old Sovereign Bank Arena, ease transitions from an industrial to more modernized, service-oriented economy.

Page explains, "The excitement generated from a mainstream artist going to a secondary market that doesn't normally get this kind of act is huge. It makes headlines. What it does for the marketplace goes well beyond the dollar value of the ticket."

BOOKING IT

Besides Global Spectrum getting active in secondary operations, management company SMG (which operates North Little Rock's Alltel and Grand Rapid's Van Andel, among others) has kick-started an initiative to corral more business for its smaller-market facilities.

Headed by SMG's executive bookings director, Bob Belber, the company has started an E-mailing/conference-call program, regularly notifying secondary GMs of what hot tours are coming

Continued on page TQ-6

When building a team, consider **Contemporary Services** as your crowd management provider



Contemporary Services (CSC) pioneered peer-group security and has spent the past 34 years perfecting crowd management techniques.

CSC's unmatched expertise has made it the world's largest crowd management company.

CSC, together with its sister company, The APEX Group, can provide you with a total security package -- from crowd management to personal protection. It's your one source solution!

CSC's corporate structure ensures that all branches have the necessary tools and support to succeed.

CSC provides real staffing solutions and finds the best people for the job and event. CSC has a large pool of talent and therefore can bring you the best staff to make every event successful.

CSC works hard to understand its client's business needs and expectations. CSC is customer focused and service driven.

CSC ensures that its employees stay on top of their game through training and on-going coaching.

CSC has worked every type of event imaginable, from concerts to sporting events to convention centers, large or small.

CSC's reputation speaks volumes and is the only real choice for crowd management services.

CSC does not just promise the best service. **WE DELIVER!**



Contemporary Services Corporation/The APEX Group ■ 17101 Superior Street ■ Northridge, CA 91325
v. 800.754.5150 ■ 1.818.885.0369
www.contemporaryservices.com ■ www.apex-grp.com

SECONDARY MARKETS

Continued from page TQ-5

4,800 21,000

THE
CONCERT
CLUB
— @ SAVVIS CENTER

SAVVIS

SAVVIS CENTER REDEFINES THE TERM "FLEXIBILITY" WITH THE INTRODUCTION OF THE CONCERT CLUB. NOW, WHETHER IT'S AN INTIMATE CLUB SETTING FOR 4,800 OR A ROCKING, 21,000-SEAT SELL-OUT, SAVVIS CENTER PROVIDES THE IDEAL VENUE FOR ANY ARTIST.

Called "an intimate pleasure" by fans, The Concert Club is more than a scaled down arena configuration. It creates an entirely new atmosphere, and offers unmatched sightlines from virtually any seat in the house.

The St. Louis Post-Dispatch had this to say: "... fans gave Savvis Center's new Concert Club rave reviews, praising the venue's atmosphere, sightlines and sound." And from the fans: "It's a lot more intimate. It feels a lot different than the regular Savvis Center" and "I felt like this was more informal and I was closer to the stage ... this is more like a club."

The Concert Club at Savvis Center. This is what a theatre in an arena was meant to be.

SAVVIS CENTER. THE CONCERT CLUB AT SAVVIS CENTER. CLUB INTIMACY. WORLD CLASS ARENA BENEFITS.

- The heart of America
- The heart of your tour
- Located at the crossroads of four major interstate highways
- Within a day's drive of over a third of the country's population

- 120,000 power rigging capacity
- 1,100 feet to low stage
- Award winning catering
- Ecologically, superinsulated front and back of house walls

For booking information, contact Renee Petrillo, senior vice president/general manager, at 314-822-5425 or dpetrillo@savviscenter.net.



SAVVIS CENTER AND THE CONCERT CLUB AT SAVVIS CENTER - 1401 CLARK AVENUE - ST. LOUIS, MISSOURI 63103 - WWW.SAVVISCENTER.NET

available and how to reach the best contacts to land them.

"When you're working from a number of different angles in getting the artist booked, you'll have better luck than just waiting for the phone to ring," says Belber. "This falls in line with a very proactive position that SMG has to expand event programming."

Beyond brighter venue offerings, tour folks can take advantage of the typically cheaper rental fees in secondaries—often 50% less than in primary cities, due to differences in union regulations. Then, many times, secondary venue managers will jump through hoops to score certain acts, cutting nice deals in the process.

"You always have to be open to suggestion," says Tim Reese, Thompson-Boling's manager. "Would we have liked more rent [on the Eagles date that ultimately generated \$1 million in grosses]? Sure. But, if they called today and said they wanted to come back with the same deal, our doors would be open tomorrow. For us, this was a big deal. I'm sure it would have been a big deal for Atlanta—but not as much so; it's just not."

Still, the general case of smaller markets housing 10,000- to 15,000-seat venues versus primaries' common 20,000-seat arenas poses problems for secondary managers jumping to book heavyweight concerts.

Let's say that a secondary can abide by the average \$600,000 guarantee a Dave Matthews Band or Aerosmith show demands for its market. Just by virtue of its ability to pack in more bodies, a large big-city venue can generate that plus \$200,000 to \$400,000 more, points out Lionel Dubai, outgoing president for the International Association of Assembly Managers and current director of the 12,000-seat O'Connell Center at Gainesville's University of Florida.

"You can come up with the guarantee creatively," says Dubai. "But it's going to be frustrating if there is a 20,000-seat venue two hours away that can generate much, much more than that guarantee."

Compounding that secondary versus primary competition, he adds, are the struggles between smaller markets themselves, with more and more venues vying for the same time talent. "Every time you add another venue to the marketplace, it becomes more challenging," says Dubai, but he is optimistic that venues can learn to share certain resources (i.e. an arena helping promote an amphitheater's event). "We can put our thinking caps on and see how we can make competition an opportunity rather than a negative." ■

CASINOS

Continued from page TQ-1

we're interested in, in terms of talent, depends on what market you're talking about," says Jenkins. "In Tunica, Miss., we just had Musig and did very well. We booked him because of the demographic we attract there, but we've also done well there with Hank Williams, Jr., Brooks & Dunn, and George Jones."

Boyd will open the new Borgata casino in Atlantic City next summer, which will bring in such talent as Jackie Mason and Steve Lawrence and Edie Gorme. And while some casinos may look at talent as a loss leader perk for highrollers, "that's not true in my business," says Jenkins. "Some [casinos] are comping 50% to 80% of their house, but that's not the way we look at entertainment. We're looking at something that will bring in bodies and cover our costs."

What the act can sell is obviously very important to most casinos, but the act's fan base is also key. "All of my casinos are hard tickets," says Jay. "For some of them, particularly those with a small seating capacity, gaming is a big part of it. Some artists have a following that does not gamble. Classic rock and classic country is by far the best draw."

That's where agents like Howie Silverman come in. His Paradise Artists Agency books such acts as Chubby Checker, John Kay & Steppenwolf, Foghat, the Turtles, Paul Revere And The Raiders and Don McLean. "Casinos are one of our most lucrative and growing markets," says Silverman. "They're looking for anything that's drawing the gambling demo, and that demo right now is baby boomers."

Baird agrees that classic country is strong in casinos but adds, "We have Olivia Newton-John playing several casinos and doing

very well, and I also get asked about LeAnn Rimes all the time."

Silverman says casinos pay well, his acts love to play them, and their fans like to see them there. "As America comes of age, instead of wanting to go to a club with rickety wooden chairs and sawdust on the floor, people want to go to a fancy, flashy, new, modern, comfortable casino showroom and be treated in the custom of their maturity and age dictates," says Silverman.

Most importantly to the overall touring business, casinos are a growth area. "They're buying talent, becoming more sophisticated, and experiencing growth at a time when most areas of the touring industry are not," says Baird.

Adds William Morris Agency's Oswald, "We love 'em to death. None of them are going away, and it seems there are a few new ones every month. As consumers of music, they've got budgets that are significant, and they've found a way to make it work, and that's wonderful." ■

LITTLE BIT COUNTRY

Continued from page TQ-2

Alan Jackson and George Strait. Jackson enjoyed a triple-platinum album and a \$10 million-plus year on the road. For his part, Strait parked his mega Strait-fest stadium tours and returned to arenas with Jo Dee Messina in a fall tour greeted with enthusiasm by promoters, arenas and Strait fans alike.

"Strait in arenas is always a good thing, and taking Jo Dee with him is a good thing, too," says Oswald. "It's good exposure for her and changes his show up a bit."

TRAFFIC JAM

With such a heavy roster of major touring artists working in 2003, agents and managers have to be cognizant of who is working

when and where. Expected to tour next year are Alan Jackson, George Strait, Tim McGraw, Faith Hill, Dixie Chicks, Shania Twain, Alabama (on a high-profile farewell tour) and Brooks & Dunn, along with Chesney and Keith. Perhaps another 20 headlining acts and packages are capable of doing consistent business, if they're given sufficient space and prudent promotion.

"I think we will be very careful of over-saturation next year—but what a good problem to have," says O'Connell. "We're certainly at the point in the rock world where two acts can come in a couple of days apart, and we need to move country to that level."

Saturation is a situation country has dealt with before, particularly in the boom years of the early 1980s. "There could be a bit of a traffic jam in '03; we just need to coordinate the acts so they're not on top of each other," says CAA's Baird. "But when you've got this much activity, there are more opportunities for support positions, so this is a nice problem to have."

Still, there is only so much money for country-music concerts in a given marketplace. "The reality is we'll have 10 to 12 legitimate arena shows going out next year, along with a handful of B-level artists that can do good business," Oswald points out. "We're working on this right now, to make it as palatable as all of these artists are strong enough that they can do well. In other words, if you give people what they want, they will pay to see it."

So, while Oswald believes a glut of country touring can result in some cannibalization of ticket sales, most tours should rise above the situation. "Will they cut into each other a little bit? Yes," he says. "But they're good enough to handle it."

Besides, country music and

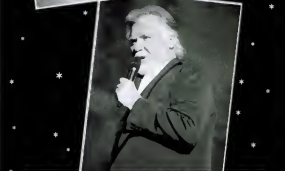
Nashville professionals have something going for them many genres don't: a spirit of cooperation. "The good thing about this town is we all communicate and share routing. Nobody wants to hurt the other guy," says Spalding, who adds that, in addition to routing, acts must be cognizant of each others' tour announcement, on-sales and media buys.

As long as the music holds up, touring numbers should follow.

"We're still having big ol' hits and selling lots of records," says Spalding.

The fact that country quality is strong appears to be a consensus in a touring industry in many ways at the mercy of recorded product. "I'm seeing many artists take more time to record and not sticking to that 12-month cycle," says O'Connell. "And, when the records are getting better, everything else falls into line." ■

Reach for the Stars!



NUTTER CENTER

WRIGHT STATE UNIVERSITY

Dayton, Ohio

937-775-3498

www.nuttercenter.com

John Sichtl • Executive Director

www.COWPALACE.com

A BUMS

Edited by Michael Paoletta

POP

★ THE APPLIES IN STEREO

Velocity of Sound
PRODUCER: Robert Schneider
SpinArt 100
 On *Velocity of Sound*, the fifth album from Denver's Applies in Stereo, the band anchors its psychedelic flourishes in favor of a more stripped-down approach to '60s pop. Guitar solos are kept to a minimum, and nearly every superfluous sound has been removed. What's left is a tightly wound core of guitar, bass, drums, and vocal harmonies that natively captures the spirit and spark of early rock icons the Kinks and the Beach Boys. Even with the addition of two new members, hand-leader Robert Schneider is still calling the shots. His fuzz-drenched power chords and nasal vocals dominate the album. But some of the best moments come when he lets other instruments step to the fore, most notably on the organ rave-up "Better Days." Schneider's wife Hillary Sidney contributes lead vocals on "Rainfall" and "I Want," two of the more fast-paced and sunny pop songs in recent memory. —**JD**

★ VARIOUS ARTISTS

Sounds Eclectic '90
PRODUCER: Ric Harcourt
KCRW/Pain 2000
 For those who've never tuned in, Santa Monica, Calif.-based KCRW is unquestionably and consistently one of the best and most culturally vibrant stations in the U.S. For quality and variety-bunging radio listeners in Southern California, the noncommercial station is a radio oasis, as this disc and the roughly half-dozen previous KCRW collections affirm. Thanks to the hiring of such hardcore music lovers as Nic Harcourt—the station's MD, host of *Morning Becomes Eclectic* (the morning show from which these performances are culled), and producer of this collection—KCRW is a place where fellow music fans can discover and learn more about music and artists that will stay with them a lifetime. And this collection is full of live performances that will no doubt prove enduring—partly because the ver-

S P O T L I G H T S

TON PETTY
 THE LAST DJ
 PRODUCERS: George Drakoulis, Tom Petty, Mike Campbell
 Warner Bros. 9 47955

It's always sort of tough to rally behind an artist *disin* the music industry—I mean, how do you support someone who's living a rock star's life but still complaining, right? But Tom Petty makes it all too easy here, playfully balancing bitter references to modern-day payola, shilly exes, and even the straggle of artists over 40 with vivid imagery of rock'n'roll dreams. Waulking that line beautifully is "Money Bees Come King," a strummy midtempo featuring a brilliantly sarcastic lyric about chatty VIPs, waiters, and wine in the gown-circle seats. More venomous is the mean "Joe" ("I'm a slam on major-label CEOs) and the title cut. Thankfully, the pretty ballad "Blue Sunday" and the sweet, piano-quieted "You and Me" among others, give us a break from the music biz. One would like to think that these would be the most timeless of the 12 songs here but, sadly, the state of the music biz seems to suggest that songs like "The Last DJ" will still be relevant decades from now. —**WD**

SINEAD O'CONNOR
 Sean-Nás Nua
PRODUCERS: Sinéad O'Connor, Donal Lunny, Adrian Sherwood
 Vanguard 79724

With her Pope-pic-ripping days but a memory, Sinéad O'Connor now delivers one of her finest albums to date—and she's done it by going back to her cultural roots. This collection of traditional Irish songs, which she aimed to "speak up" (the album title translates to "old style but new"), is simply soul-touching. From the plaintively beautiful opener "Paddy Gordon" to the age-nostic song of war "Paddy's Lament"—



featuring the singer's soaring elegiac wails—to the gentle Orin jig "I'll Tell Me Ma" (which closes the disc with the winking line "Please won't you tell me, who is she?"), O'Connor has understandably never sounded so comfortable and at home. *Sean-Nás Nua* may not propel O'Connor back to the superstar ranks, but after the lean times that followed the success of *I Do Not Want What I Haven't Got*, it will likely re-affirm her status as an important and talented artist. —**AZ**

XZIBIT

Mae vs. Machine
PRODUCERS: various
 Loud/Columbia 5925
 Xhibit may finally get the recognition he deserves with his fourth set. With Dr. Dre at the helm as executive producer, *Man vs. Machine* is an intense set that never stops. Combining tracks from Rockwilder, Rick Rock, and Eminem with relentless lyrics, Xhibit has crafted the set to take this once underground MC to the next level. Featuring Dre, "Symphony in the Key of X" is an irresistible head-nodder with an operatic hook that sounds both urgent and chaotic. Lead single "Multiply," which features Nate Dogg, is a classic West Coast-inspired track with its requisite funk-influenced bounce. Xhibit also goes East Coast with the M.O.P.-featured "From BK to L.A." Other standouts include bi-exploitation-inspired "The Gambler," featuring R&B newcomer Anthony Hamilton, and "Hater," which features the Golden State Project. *Man vs. Machine* proves that Xhibit is clearly ready for primetime, whether the mainstream likes it or not. —**BN**

able musical styles, pulled out the nitro, and blew that junction place to smithereens. They also rock Dadaists, and *More Strange* Brucises has the illusion of amorphousness. And yet there is structure and purpose: amidst the nervous-wreck drumming of Brent Grummitt on the pro rocker "Disco Crush," in the initially trippy "Chicago" that creeps along till it hits the whitewater and the

guitars break open like ripe melons slamming on the rocks, in the dogs-in-space sonic trip "Wilderness," which threatens to cut your life from the mother ship, and in "The Exit Song," which sounds like the Romantics after they've been munching adrenaline glands ripped from dead hobos. *Brucises* is unsettling in an insidious way. Esoteric but indelible, Even Robert Cherry's vocals seem flat and formless—but try getting them out of your head. Who the hell knows where Ether Net is transmitting from, but may its signal keep coming and grow stronger. —**AZ**

R&B/HIP-HOP

► DAVE HOLLISTER

Things Is the Game Changed
PRODUCERS: various
 Goodfellow Entertainment/Motown 040 018 747
 On Dave Hollister's third album—and first for Motown—the soulful street laureate of love and relationships has lost none of the urgent, yet sensual vocal prowess that has helped him cement a niche in contemporary R&B. He definitely knows what works. As with the 2001 hit single "One Woman Man," Hollister effectively pushes the emotional buttons such as "Tell Me Why," "What's a Man to Do," and "Tonight." But it's when he revs up the pace on the Tank-produced, one-minute-and-19-second teaser of a title track that a new side of the Hollister equation comes into play—whetting the appetite for more. Too long at 16 minutes, the album has the tendency to drift into midtempo ballad sameness. But that shouldn't deter you from punching up other standouts like "It's Okay," "One Addition," and the church-flavored interlude "No Ordinary Love"—another mouth-watering snippet that leaves you wanting more. —**GM**

DANCE/ELECTRONIC

► ROYKROOP

Belief Is A Producer: Rôkroop
Man of Sound/Astrwerks 24381
 Many state-of-the-artists have been enjoying this sublime disc via import since its international release

(Continued on next page)

sions of songs delivered on the show are usually stripped down. The lead track, a piano version of "Yellow," from frontman Chris Martin, is such a cut, slowed and reinterpreted here beautifully. Zero 7 delivers a heart-tugging version of the aching "Distractions." Nick Carter's "Into My Arms" is breathtaking. Also included are tracks from Norah Jones, R.E.M., Couteau, and Air. As this

disc further attests, Harcourt and company are doing a job that we cannot thank them enough. —**WD**

ETHER NET

More Strange Brucises
PRODUCERS: Don Depew, Ether Net
Belief: Recordings 002
 Cleveland's Ether Net is four guys who met at the switching yard of innum-



the great jazz independents. Orrin Keepnews' Riverside was a nurturing home to such jazz giants as Thelo-

nious Monk and Bill Evans. Tracks by each are on the Riverside sampler, along with such charmers as a piano duet on "Cottontail" by Duke Ellington on State Project. The West Coast-oriented Contemporary label recorded such figures as Teddy Edwards and a young Ornette Coleman. One Contemporary track that newly won'ted writer is Benny Carter's "A Walkin' Thing," an easy-swinging treasure from the saxophonist's 1957 disc *Giant Leap!* Founded in 1952 by Charlie Mingus and Max Roach, Debut was the United Artists of jazz; although short-lived, the label waxed giants at Harlem club Minton's with Monk and Charlie Christian, as

well as issued such famous sets as *Jazz at Massey Hall* starring Mingus, Roach, Bud Powell, Django Gillespie, and Charlie Parker. Also included in the Riverside series is a survey of Pablo (OJC 3704), which was Verve founder Norman Granz's latter-day means to record not only such old associates as Ella Fitzgerald but also John Coltrane live in Europe. The sampler for Fantasy (OJC 3703) includes a heart-breaking duet by Evans and Tony Bennett on "Young and Foolish." The 2002 re-mattering by Joe Tarantino has rendered these marvels of independent record-making incredibly fresh, and there are fine contextual essays included in each anthology. —**BN**

V I T A L R E I S S U E S

VARIOUS ARTISTS
Prestige: Original Jazz Classics Sampler
PRODUCERS: various
Prestige OJC-3705

VARIOUS ARTISTS
Riverside: Original Jazz Classics Sampler
PRODUCERS: various
Riverside OJC-3706

VARIOUS ARTISTS
Debut/Period: Original Jazz Classics Sampler
PRODUCERS: various
Debut OJC-3702

VARIOUS ARTISTS
Contemporary: Original Jazz Classics Sampler
PRODUCERS: various

Contemporary OJC-3701
 The 1950s and early '60s were the heyday of the indie jazz label, and this was just Blue Note. For some years, Berkeley, Calif.-based Fantasy Inc. has owned the backlists of Prestige, Riverside, Debut, Contemporary, Pablo, and its own Fantasy imprint. With six full-length, newly remastered CD samplers, Fantasy presents enticing snapshots of these labels' vintage achievements. Bob Weinstock's Prestige label was where Miles Davis made some of his first mature statements. The gem-filled Prestige sampler features not only "Airegin" by Davis but also the classic "St. Thomas" by Sonny Rollins. As president as any of

CONTRIBUTORS: Bradley Bamberger, Lela Cebu, Jay DeFeoro, Gordon Eay, Rashaun Hall, Gail Mitchell, Wes Orshold, Michael Paoletta, Phil Vane, Vicki Radd, Adam Zup, Wade, Adrian Zup, SPOTLIGHT: Released because the review authors to deserve special attention on the basis of musical merit AND/OR historical merit. NOT SPOTLIGHT: Released on critical merit, VISA, RESOURCES: Released authors of special art, archival, and commercial interest, and outstanding collections of works by or for more artists. (PAGES) 3: Nine albums that tie the top half of the chart in the corresponding format. (PAGES) 4-9: New releases, regardless of chart potential. Slightly recommended because of their musical merit. (PAGES) 10-17: New releases deemed P.O. that were featured in the Music by Eye column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, NY 10003) or to the writers in the appropriate format.

COUNTRY

(Continued from preceding page)

last year. Now available here, complete with a U.S.-only bonus disc (containing remixes and videos)—*Melody A.M.*'s soothing, atmospheric, and lushly textured soundscapes is ready to conquer America. Röyksopp's Nordic masterstrokes Torbjørn Brundtland and Svein Berge growl and howl, and the album's smoldering, funky beats, cinematic flourishes, and leafy keyboards. Never mind the duo's deft handwork with keen, minimalist touches. *Melody A.M.* is a Lead single "Poor Leno"—replete with chunky, fuzzy lense grooves—is currently scoring major points on the pop charts. The album's most striking track, "Remind Me," is all squiggly bass lines (recalling classic acid house tracks), melancholic synth lines, and a haunting vocal. The breezy and quirky "So Easy" and "Epics" are Madison Avenue faves, while "Sparks," "In Space," and "The End of the Safe" are, like debuts from Zero 7 and the Avalanches, *Melody A.M.* is well-studied to satirize pretty in many cr

VARIOUS ARTISTS

**The Only Bllp Hop Record You Will Ever
Need Vol. 1**

PRODUCERS: various

Luaka Bop 70876-17302
 This title is the disc that makes an impression, in that it is the only hip-hop record you will ever need, why bother with a multiple-volume series (as the set's title does imply) when you can have this? This question out of the way, David Byrne's Luaka Bop imprint does its best to bring this musical genre some credence. According to the set's liner notes, the album was "born and blossomed" at the end of the 20th century. OK, so it isn't exactly cutting-edge material; Louis on Marx, Louis, and Garwarner have interesting variations on catalogues of words, wouldn't know it from the songs included here. Schneider TM's contribution is the only number that distinguishes the album from the rest of downtempo sameness, but it does so with an annoying array of toybox sounds. Although the compilation celebrates the "radical new programming" of hip-hop, it also features two artists, the minimalist drones and random blips and beeps are nothing new. The bottom line? Luaka Bop should have been a lot more radical than all capital Mores—**PF**

► KEITH URBAN

Golden Road
PRODUCERS: Danni Huft, Keith Urban
CAST: Keith Urban, Danni Huft
 Multi-talented Aussie and former Ranch-hand Keith Urban has what it takes to be a country star, and on his latest Capitol release he's reaching for the top of the charts with a series of the right touches, like the neat banjo picks that underlie the exuberant "Somebody Like You," and the "You're Not Alone" duet with Danni. Urban's impressive guitar work often drives the train, with riffs on "Who Wouldn't Wanna Be Me" and "You Look Good in My Eyes." "You'll Think I'm Crazy" and "Waiting on Sunday" are all smoldering sympathy. "You're Not Alone Tonight" is an effective confessional ballad, and "You're Not Alone" is a touching dose of personality. Production is punchy and enthused; even the more pop-oriented cuts like "What About Us" and "You're Not Alone" have stylish acoustic instrumental touches, and the heartfelt, well-written "Song for Dad" is conveyed with passion and effective strings. Without question, this is a great record, and it's one of the for the incredibly talented Mr.

JAZZ

PAQUITO D'RIVERA
Brazilian Dreams
PRODUCER: Jay Ashby
MCG Jazz MCG1010

Saxophonist Paquito D'Rivera's homage to Brazilian music (mostly that of Tom Jobim), helped along by vocal group New York Voices and Brazilian trumpeter Claudio Roditi, is tasteful and intelligent, and the album's ambiances here, from the almost purely vocal "Meu Amigo," which is an exquisite interplay of harmonies and solo sax with the slightest bass, to the punchier "One More Tom," a straight-ahead track penned by D'Rivera and David Samuels. At the end of the album, "Bom Dia" stays merely pleasant, notably in "Desafinado" and "Manha De Carnaval/Cereza Rain," with English lyrics and interpretation that don't add much as covers of such standards. Far more convincing is the languorous, sensual "Bom Dia, Bom Dia, Bom Dia E Preto," with Kim Nazarian singing in Portuguese. —LC

LATIN

► JORDI

No Sapechapas
PRODUCERS: Rudy Pérez, Alejandro Jón
Sony Discos LAR 64561
 In his first solo album, Rudy Pérez's "No Sapechapas" after discarding for Fonovisa—Discos Jari comes across as a seasoned performer, delivering romantic ballads and upbeat dance numbers with equal ease. Although the more playful songs (the dance-inflected "Yo No Soy Arrieta," "Paraisito") are more fun than the more mature romantic ones ("Tu No Sapechapas"), he has the voice to carry off both styles with aplomb and conviction. **Tu No Sapechapas** isn't a bad record, but it's not a great one. A solid pop, ranging from the Spanish guitars and palmans in "Bésame" to the sweeping "Ya No Te Conozco." But it's well-executed, culled from a fine repertoire of song and importing a certain light-heartedness to the more serious songs. It's a good balance with the more serious lyric content ("Algo Para Recordar," with its upbeat rhythm and ending gospel chorus). Good balladaires are always in demand, and Rudy Pérez is one of the few to reach an audience on his own.

WORLD

▶ CAETANO VELOSO

LIVE IN BAHIA: Jacques Morelenbaum, Caetano Veloso
1995
 This live double-disc release hits the racks just as Caetano Veloso's *Alfama: A Knopf memoir Tropical Truth: A Brazilian Journey* (Knopf) is out. *Alfama* is Brazil's hitting bookshelves. It's a timely confluence of words and music, all inspired by the tropicalism movement initiated by Veloso, who, along with Gil Costa in the late '60s, *Live in Bahia*, recorded in São Paulo and Salvador de Bahia, is an enchanting journey through the music of the tropicalists, as well as a band of virtual superstars, including Jacques Morelenbaum, Davi Moraes, Pedro Sá, and Cesinha. The music is as tough as songs. The lyrics are as sharp as a knife, samba, bossa nova, as well as the dazzling samba-rap number "Lingus." This is an all-together extraordinary performance. The musicianship is top-notch, the recording is excellent, and Veloso is a creative force to be reckoned with, both as a performer and as a writer. **Buy yourself to be whisked away.** **PV**

► ORCHESTRA BAOBAB

Specialist in all Styles
PRODUCERS: Youssef N'Dor, Nick Gold
World Circuit/Nonesuch 79685

This release is a very special occasion. Orchestra Baobab was an absolute sensation in Senegal, and it's no surprise that the group was populated by superb musicians and its Afro-Cuban groove was so compelling that the group's primary venue, Baobab Club (in Dakar), was a constantly sold-out deal. After a 15-year hiatus, the group has returned, reformed, with several original members returning, including vocalists Balla Sidibe and Rudy Gomez, saxophonist Issa Cissoko, and guitarist Barthelmy Attissou. The revitalized Orchestra Baobab has a new sound, but the old sound is a thing of beauty: from Sidibe's lovely vocal on "On Verra Ca" to the dance number "Nanna," Buena Vista Social Club luminary Ibrahim Ferrer joins the orchestra on the ballad "Utrus Horra." Orchestra Baobab is the past and the future of Senegalese music; its return couldn't be more timely. —**PY**

VARIOUS ARTISTS

Casine Non-Stop: Introduction to the French Nouvelle Generation
PRODUCERS: various
Track No: 72438-12123
 This compilation, from David Byrne's Luaka Bop imprint, brings together a collection of French musicians who are working a moody style of the French press has dubbed *new realism*. It's a style that, like the most recognisable group in the new realism movement is probably Lo-Jo, and, indeed Lo-Jo is represented on this CD: "Brûle la mèche" and "Bajji larabat." What's happening here is a new kind of meeting of the French chanson and music of the 1960s and modern electronic, Algerian rap and funk. This is incredibly appealing music with an intimate, very hip, 21st-century-cabaret feel. Ear-catching tracks include "Le monde est un grand marché" by Jacques Chausseurs, "Le monde est un grand marché" by Jacques Chausseurs, "the subtle groove of Louise Attaque's "Du nord au sud," and the five-gang-rap romanticism of Ignatus' "La politique." One of the most consistent of the new realism music compilation of 2002. **FWI**

GOSPEL

**► DR. ED MONTGOMERY PRESENTS
MARK TAYLOR AND ALC**
Total Live Experience
PRODUCER: Mark Taylor
Ablite 63012
After he and his choir's surprising success with their debut album in 2000,

Montgomery—the musically gifted pastor of Houston's Abundant Life Cathedral mega-church—returns here on a two-disc, live production, having handed the baton to his music director, Mark Taylor. With a 70-member-plus voice choir, hot rhythm section, and lavish orchestration, Taylor makes all the moves of a top-tier producer. Songs include strong renditions of standard cuts from the first disc and an equal number of new, also solid, selections: "You Did It Before" adds an infectious Stevie Wonder groove to its bedrock gospel message. "So Good" is a slow-burning ballad, and the late Thomas Whitfield's "With My Whole Heart" is achingly beautiful. If there were any doubters the last time around, Montgomery & Co. have now *stacked* a helluva pile of loot. **Inevitable** —*GE*

DVD-VIDEO

★ **CHRISTINE SCHÄFER: Dichterbelle/ Pierrot Laulu**
Natscha Osterkow, piano; Ensemble Intercontinental/Pierre Boulez
DVD, 110 minutes, 1998, Universal
Arthaus Musik 100 1331
Not only is it one of the most engaging entries yet in the expansive Arthaus DVD-Video line, this title comprises the best of all that is classical film in a memory. Collaborating closely with director Oliver Herrmann, glamorous young German soprano Christine Schäfer sings and plays the charuterie in a 44-minute film that is one of Schumann's poetic song cycle *Dichterbelle* and the other of Schoenberg's avant-garde cycle *Pierrot Laulu*. In the first, Schäfer sings a 44-minute 44-minute interview with the singer, filmed in a cafe. Schäfer sings the songs of *Dichterbelle* in a virtual Berlin nightclub setting, with a sexy, quasi-narrative accompaniment. The latter songs can also be viewed sans the interstials. The stylish, attractive Schäfer has gained renown for her performances in the title role of Berg's opera *Lulu*; in the latter, she is the fatal woman of New York, she takes center stage in what should become another of her signature pieces. Schäfer sings and acts with an uncanny grace and subtlety. The pianists are ideal with the Schoenberg featuring the same Pierre Boulez-led recording as on the DG Disc 1. The creators of this DVD deserve laurels for all they have done to make classical music real, cutting-edge creativity; despite the very European character of these films, they hold appeal far beyond the usual classical audience. Distributed by **UNIVERSAL** **BB**

N O T E W O R T H Y

FRANK ZAPPA

Zappa Picks—By Larry LaLonde of *Primo!*
PRODUCERS: Frank Zappa, Larry LaLonde
Ryko disc 10585
Ryko disc has enlisted some of today's rock stars to pick their Zappa faves for a new series of compilation albums. With a discography as long as Shaquille O'Neal's arm to choose from, the only challenge is in the culling. As one of the first two selectees, ex-Primo axeman Larry LaLonde has given us a 19-shot mix that, not surprisingly, features some great Zappa guitar tracks ("five-five-FIVE," "Alien Orit," "Dog Breath," "On the Bus"). But he hasn't missed the other Zappa signatures of wit, nihilism, and manipulated sonic

ZAPPA, PICKS - ex Larry Kaloupek of PRINCE

chaos either. "Dumb All Over" gives God a bad rap, "Camarillo Brillo" is a kooky singalong. "Evelyn, a Modified

Dog" is, well, work it out for yourself. It's hard to know which is better—Zappa's ever-elastic music or his caustic-comedy lyrics—but revisiting his work proves again that if he were alive today and just embarking upon his music career, he'd still be ahead of his time.—**AZ**

FRANK ZAPPA
Zappa Picks—By Jon Fishman of Phish
PRODUCERS: Frank Zappa, Tom Wilson,
Jon Fishman
Rykodisc 10584
In putting together his Zappa faves,
Phish's skins flogger Jon Fishman
sticks almost exclusively to '70s
Frank with the exception of the



Grand Wazoo's 1966 debut album, *Freak Out*. Dig again (or for the first time) the TV silver bullet "I'm the

SINGLES

Edited by Chuck Taylor

R&B

► 702 Star (3:59)

THE NEPTUNES
WRITERS: P. Williams
PUBLISHERS: EMI Blackwood Music/Waters of Nazareth Publishing, BMI
Motown 20666 (CD promo)
 Three years after "Where My Girls At" became a ubiquitous anthem for women everywhere, the ladies of 702 return with a new, retro-soul sound on "Star." Serving as their third Motown effort, "Star" is an appropriate reinvention for the Las Vegas trio of Kameelah Williams and sisters Le-Misha and Irish Grinstead. With production duties in the hands of the ever-capable Neptunes, 702 offers a surprise-sweet ditty with a funky '80s synth vibe—a suitable candidate for R&B radio, where the Neptunes continue to reign. A version of the single featuring red-hot rap duo Clipse will only add to its potential. With the recent influx of girl groups and the trio's extended absence from the music scene, it will be interesting to see how fans react to the single and follow-up album set, due in 1998. More than likely, "Star" will be a lucky one for 702.—**RH**

ROCK

► RED HOT CHILI PEPPERS

THE NEW (3:52)
PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, J. Fleasante, C. Smith
PUBLISHERS: Mosdefablane Music, BMI
Warner Bros. 100968 (CD promo)
 After topping the modern and mainstream rock charts with the title cut from their latest album, *By the Way*, the Red Hot Chili Peppers charm again with this second single, perhaps their most pop-accessible cut in years. Like "By the Way" earlier this year, "The Zephyr Song" is a great showcase for the act's surprisingly gorgeous harmonies. Even for an established rock act with a history of diversity, it can be tough to out on a happy pop cut without accusations of selling out; still, Kiedis' vocals and the familiar Pepper sound are sufficiently present for purists, while the group doesn't sacrifice any integrity in the process. The kaleidoscopic video fits the song's message ("Fly away on my Zephyr"/"I and the 60s-style vocal arrangement goes hand-in-hand with the psychedelic lyrics. All in all, an uplifting, sweet-sounding cut that will make you doubt that summer will ever end.—**EA**

► WALLFLOWERS

When You're on Top (3:55)
PRODUCER: not listed
WRITER: not listed
PUBLISHERS: 1000 Lights Music/Warner-Tametime, BMI
 It's been two years since Jakob Dylan and friends last tipped their hat with "Sleepwalker," a track that grazed the charts in late 2000. The guys

S P O T L I G H T S



MADONNA: The Other Side (3:29)
PRODUCERS: Madonna, Mirwais Ahmadzaï
WRITERS: Madonna, M. Ahmadzaï
PUBLISHERS: WB Music/Webb City, ASCAP; 1000 Lights Music/Warner-Tametime, BMI
Warner Bros. 100978 (CD promo)
 The theme to the latest James Bond installment, *The Other Side*, is certainly a far cry from the melodic musings of Shirley Bassey, Nancy Sinatra, Paul McCartney, and even Duran Duran. "The Other Side" in many ways picks up on the heels of Madonna's inventive, experimental *Music*—thanks to her reunion with writer/producer Mirwais Ahmadzaï—with a predominance of squigglies and zaps and enough effects on Madonna's vocal to render it practically non-human. It's an odd number, somewhat disjointed, but not nonsensical, and not so much melodic as a highly stylized jam—but one must never underestimate the motivations of the long-and-lasting Madonna: there are sure enough with repeated listers, there are enough clever goings-on and a hook that sinks into the consciousness to make this a compelling record. James Bond purists may find themselves filled that the traditional melodrama that marks such theme songs is remiss here, but radio jumped on the track weeks ahead of its official release, which will certainly fan the flames of publicity for the upcoming film, Nov. 22 in the U.S. On the horizon: another bull's-eye for Madonna.—**CT**

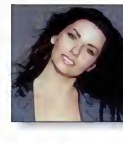
TLC: Girl Talk (3:37)
PRODUCER: Eddie Huse
WRITERS: E. Clement, K. Burruss, L. Lopez, A. McCloud, T. Watkins
PUBLISHER: not listed
Arista 5171 (CD promo)
 Amid the hours of pulp self-posturing at the recent MTV Video Music Awards, the teary appearance of TLC members Tionne "T-Bo" Watkins and Rozonda "Chilli" Thomas—and their acknowledgment of the homophobic Lisa "Left Eye" Lopes—was a truly heartbreaking, lump-in-the-throat moment. So of course it's bit-ter sweet to hear "Girl Talk," the



spanning new release from the now-duo's upcoming 3D. But man, is it one solid, signature track from the group that delivered some of the most memorable hits of the '90s—"Waterfalls," "Creep," and "No Scrubs"—and that makes this a time to celebrate. In "Girl Talk," TLC shows its younger contemporaries how to make some real music, marrying a bumpy, funky street jam with a wonderfully singable melody, chantable hook ("the girls are the '90s"), a vocal oozing with attitude, and a center-section rap from Left Eye. In all, it tells the tale of why this act has had the tenacity to endure for more than a decade now, collecting four Grammy Awards along the way. "Girl Talk" is a lot more than a tribute to the memory of Lopes. It's the bold beginning of a new chapter that does them all proud.—**CT**

returns with a new album, *Red Letter Days*, due Nov. 5, and launch single "When You're on Top," a bright,

acoustic rocker about shooting at the top. The song has quite a catchy chorus, and brings out the best



SHANIA TWAIN: Up! (3:04)
PRODUCER: Robert John "Mutt" Lange
WRITERS: Twain, Lange
PUBLISHERS: Universal/Songs of PolyGram International/Loon Echo/Out of Pocket, BMI
Mercury Nashville (digital download)
 The feverish anticipation at country radio for Shania Twain's new set can be compared to, say, the California Gold Rush of the 1850s, not two seconds after her new single was digitally tapped to stations. "Cute" was spinning on nearly 150 reporting outlets, scoring a monumental debut at No. 24 on this week's Hot Country Singles & Tracks. No doubt, the format feeds a dire need for an almighty presence to lift it from persistent ratings doldrums, and despite a hot set from Dixie Chicks, Shania is the most likely candidate to lure listeners to country from top 40, AC, or wherever else they seem to be hiding. The song itself, frankly, is pretty standard fare for the artist, more in its tickle "wocan launing man" theme, guitar breaks taken right from "That Don't Impress Me Much," and a spoken-word intro, a la "Man! Feel Like a Woman." Even so, "Cute" is one catchy little puppy, and Twain sounds as potent and coy as the milk as ever. We're going with the assumption that this first look into her forthright (and no more a reminder of where we've been than where she's planning to take us, so we'll take this lightweight song as a stride—looking forward to what's really new.—**CT**

among the trademarks that the band established with its two earliest hits, "6th Avenue Heartache" and "One

Headlight," perhaps making this the Wallflowers' best output in some five years. The guys indeed sound fresh and ready to take on a new chapter. Adult top 40 radio should be there to turn the first page.—**CT**

COUNTRY

► ANTHONY SMITH
John & Blanchard (3:56)
PRODUCER: Bobby Truitt
WRITER: A. Smith, C. Wallin
PUBLISHERS: Alamo Music/Music of Westwood/Songs of Bob Padoleski, ASCAP
Mercury 02345 (CD promo)
 When Smith's husky voice draws the first line, "He had a stroke in '95/ They thought it'd be a good idea in nursing home," listeners are likely to brace themselves for a reside in old country tearjerker. Instead, Smith and co-writer Chris Wallin have penned a life-affirming song with a surprise happy ending. This is a great little story song with a catchy chorus and a lyric that will make you want to believe in miracles. There's also a poignant lesson about seeing beyond a person's exterior. All this is wrapped up in a solid melody and propelled by Smith's personality-packed vocal performance. As a writer and vocalist, this Tennessee has a lot to offer, and radio would do well to share this affecting record with listeners.—**DEP**

SPANISH

► SELENA Con Tanto Amor (Medley) (3:33)
PRODUCERS: Kike Santander, Jose Luis Ramirez
WRITERS: A. Quintanilla III, P. Astudillo
PUBLISHERS: EMI Blackwood Music o/b/o A.Q.J. Music, BMI; Pace Rock Music o/b/o A.Q.J. Music, BMI
 The commemoration of the late Selena's 20 years in music has yielded a series of albums tracking her recording career, from her first two EPs to her final live concert. The latest release in the collection is *One*, a compilation of the Texan singer's greatest hits. It's a tribute—looking forward to do you work in radio when the singer is not available to record new versions? The solution is a medley that joins three signature Selena tracks—"Amor Prohibido," "Si Una Vez" and "Como la Flor"—with original vocals placed over completely different arrangements and instrumentation, designed to fit various Latin radio formats. The thrust here is to go for pop, using acoustic guitars, discotronics, and tasteful, bolero-like percussion, although regional Mexican is also an aim, as evidenced by the macho bolero "Como la Flor." Obliterated completely is the saucy cumbia beat Selena favored and which originally took these songs to the top of the charts—which isn't to say the "Con Tanto Amor" falters. On the contrary, this is one of those rare medleys that achieves a seamless transition from track to track and in the end manages to sound cohesive, generic arrangements notwithstanding. You could call it an appropriate balance for an homage.—**LC**

NEW & NOTEWORTHY

CHRIS EMERSON All Because of You (3:36)
PRODUCERS: Chris Emerson, Leo Melance, Charles Christopher
WRITERS: C. Emerson, L. Melance, C. Christopher
PUBLISHERS: Montala Music/Wizum Music, ASCAP; Smoke/Vocal Music, BMI
Monopoly Records 0126 (CD promo)
 All started when singer-songwriter Chris Emerson's song, "All Because of You" was chosen as a featured track on "That Airline" AC/Pop in-flight channel. It's a start for a struggling indie artist, right? But then the song was nabbed for *U.S. exposure on Dawson's Creek*.



and, well, it's just say it got a bit more exposure. "All Because of You" is one of those simmering tracks that burns its way into your

consciousness bit by bit—which is just the way it's been working its charms on AC stations, and it's now on the verge of reaching critical mass. It's a timeless song that's beautifully expressed, gentle reminiscence of a love lost, and it's perfectly cast with a minimum of production, allowing Emerson's talent as a singer—her awfully good—and song-writer to hold the lead. Congratulations to this tenacious artist and to this little label that could. This is a secret-weapon song that, thankfully, is becoming less of a secret every week. Check out chrisedmonson.com.—**CT**

Atlanta

Southern City Looks To The Future

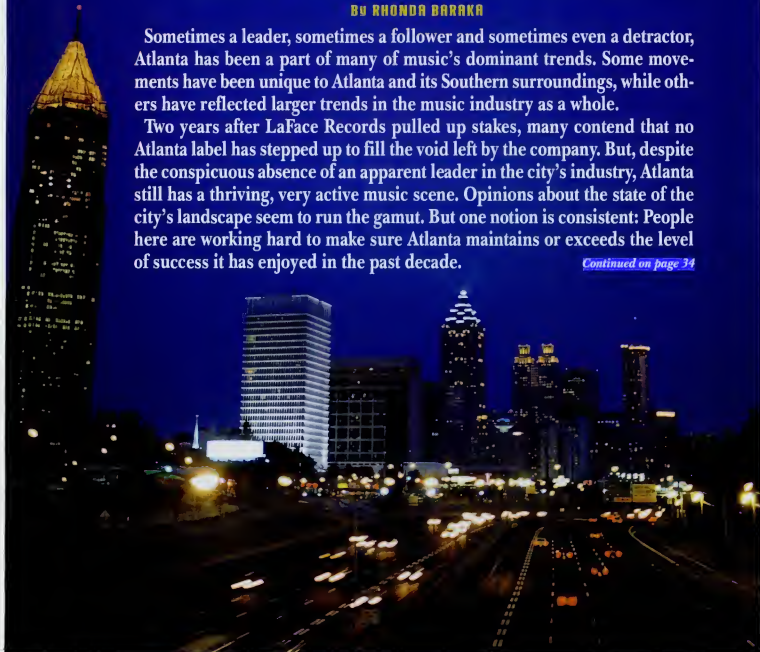
Despite the defection of LaFace Records, Atlanta's music community says it's still a thriving, musically fertile place to be.

BY RHONDA BARAKA

Sometimes a leader, sometimes a follower and sometimes even a detractor, Atlanta has been a part of many of music's dominant trends. Some movements have been unique to Atlanta and its Southern surroundings, while others have reflected larger trends in the music industry as a whole.

Two years after LaFace Records pulled up stakes, many contend that no Atlanta label has stepped up to fill the void left by the company. But, despite the conspicuous absence of an apparent leader in the city's industry, Atlanta still has a thriving, very active music scene. Opinions about the state of the city's landscape seem to run the gamut. But one notion is consistent: People here are working hard to make sure Atlanta maintains or exceeds the level of success it has enjoyed in the past decade.

Continued on page 34



WELCOME



SO SO DEF
HOME
IDOL

★ ★ ★ 10 YEARS AND

THE HISTORY WAS THEN...
"HIT, AFTER HIT, AFTER HIT."

TO ATLANTA

RECORDINGS
OF THE
MAKER



STILL GOING STRONG ★★★

THE FUTURE IS NOW!!!
MORE HITS, AFTER HIT, AFTER HIT....

WWW.SOSODEF.COM

R STREET LIVE

Discovering talent is nothing new for Bryant Reid. The former LaFace Records A&R executive who discovered and developed Usher, Donell Jones and Toni Braxton has always been the man behind the scenes, looking and listening for the next big star. That hasn't changed. As the creator and producer of *B Street Live*, a new Atlanta-based television show, Reid is still finding and exposing the hottest talent in and around Atlanta. The half-hour weekly show, slated to premiere this fall on Turner South, will feature unsigned, previously signed and established acts performing before a live audience.

Reid says the show is an extension of what he did as a record label A&R executive. "The Atlanta music community is well aware of my reputation and what I've done in the past. When they heard about *B Street Live*, people started coming to me like they did before when I was doing A&R. So this is like an A&R gig again, but it's on a bigger platform." A platform that, he says, holds about 8 million people, the estimated viewership of Turner South.

And, just as he handpicked artists like Jones and Usher, unearched producers Jermaine Dupri, Teddy Bishop and Soul-Shock and Carlin and personally oversaw material for Toni Braxton's debut album, Reid says he is very careful about the artists he selects for the show. "I ask them to submit packages

City of Atlanta's Behind-The-Scenes Players

By Rhonda Baraka

In addition to the big-name artists who keep Atlanta on the musical map, there are others who, working behind the scenes, help the city maintain its reputation as a thriving musical metropolis. We talk with a few of those key players.

have performed for the show. *B Street Live*, which Reid says will feature a broad range of musical genres, has already created excitement in Atlanta, even prior to airing. "It's a great concept," he says, "and every taping is getting more packed. We're getting more celebrities there, and I think the reason is because it's a very good concept. It's not only a TV taping, it's a party, and not only is it a party, it's an event."

RENE GRIFFIN

As the founder and producer of Teddy Riley's R&B group Guy and a producer for everyone from Bobby Brown to Stephanie Mills, Gene Griffin is regarded as one of the music industry's sharpest business minds and as a gifted artist with an ear for talent.



Gene Griffin

coming from the South, I like to cross Southern beats with New York beats because I'm from both places, and I would always pay attention to what happened in the church," he says. "I've got a bunch of ministers in my family, so I went to church regularly. I had no choice."

Among Griffin's upcoming projects are a female rap trio from Decatur, Ga., called Dirty Red, who Griffin jokingly describes as "a ghetto TLC," and Cliff Jones, a gospel singer from Washington, D.C.

Aware that today's music industry is more crowded and competitive than it was a few years ago, Griffin says his challenge is not only to find the best artists, but to create better opportunities to expose them. And, he says, he's found a way to do that via a satellite CD reproduction device he's launching in conjunction with Atlanta attorney Wilfredo Pesante. "I'm working on satellite technology, a reproduction mechanism that will reproduce CDs in five minutes at any location where the satellite has a beam," says Griffin. "On a satellite, we can put as many albums as we want, and we can down-

load the songs from the CDs and create compilations comprised of your favorite songs. You can even put a picture on the CD."

As for what he's looking for in an artist these days, Griffin says, "I'm looking for good R&B acts." R&B, he says, is an enduring genre that nurtures all types of music. "It'll outlast them all," he adds.

ENLIGHT ENTERTAINMENT

It's been said that behind every good man, there is a good woman. Perhaps. But it is true that behind many good Atlanta producers is a good woman by the name of Tasha Stafford. Stafford's Enlight Entertainment manages some of the city's hottest producers, among

not wanting to work at a label any more," says Stafford. "I knew that I had a lot of talent and I was really good, but I was very frustrated with the fact that, no matter how good I was, my job depended on somebody else. So, after losing my job at Elektra because my boss lost his job, I started a business that really had nothing to do with music at all."

But little did Stafford know that her reputation in the music industry would eventually be her calling card for a new venture. "I got a call from somebody at Sony, who had heard that I was a great administrator, and they had a producer in Atlanta that needed some help. That was J-Dub [Jeffrey Walker]. He was my first client."

Walker proceeded to tell other producers about Stafford's expertise, and, before long, Enlight had grown wings. "I didn't set out to be a management company," she says. "It just kind of grew into what it is today."

And Enlight continues to grow. Stafford recently partnered with Tonina Kemper to create a New York office for Enlight. "I think it's worked out fairly well because the clients have come to us after hearing what we're doing with other people," says Kemper. Among their New York clients are producers Buckwild and Kovas and writer/co-producer Nicole Wray.

Stafford says Enlight strives to



Tasha Stafford and Tonina Kemper

them Dent, who produced the Destiny's Child hit "Survivor," 31W producer Sean "Sepp" Hall, Japanese producer T-kura and Kevin "She'spense" Briggs, the man behind hits by TLC, Destiny's Child and Pink.

Stafford, who started out in the music industry working for Elektra Records, says Enlight, founded in 1996, grew out of her desire to be an entrepreneur and mushroomed on its own. "My motive came from

help clients be more business-minded." "One of the things I try to focus on with the clients when they come under my umbrella is creating their own entities and not just being a producer. I advise them to maintain their production status, in terms of staying in the studio and doing their work, but to broaden their horizons and go outside the box a little bit and try to build their own wealth." ■



Bryant Reid (with mic) and the *B Street Live* dancers

just like they would to a recording company," he says. "I get a picture, a bio, a disc. I listen, and, after I listen, I want to meet with them and hear them sing live, and then I determine if they're good enough to be on the show."

Specs, Nicci Gilbert, Sam Sailer, Lil' G, Corey, Pastor Troy, 920, Montell Jordan and a host of unsigned acts in the Atlanta area are among the artists who

It was the late '80s when Guy ruled the R&B charts. Since that time, Griffin may have shed away from the spotlight a bit, but he has never totally left the game. The Columbus, Ga., native says he still tries to keep the door open for any hungry young artist who might happen by, especially those who, like himself, have a street edge and can merge genres. "Coming from the New York streets and

GRAMMY AWARD WINNING PRODUCER "DENT"



Creating multiplatinum hits

Destiny's Child

Jay Z

P. Diddy

Faith

Carl Thomas

Mya

112

Kelly Price

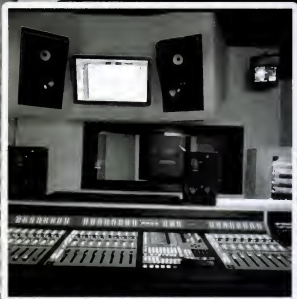


STATE OF MIND MUSIC

Presents *PRETTY TONI*

2135 Defoor Hills Road
Suite i
Atlanta, GA 30318
404-355-1026

EVERYTHING WE TOUCH GOTTA BE PLATINUM



PLATINUM RECORDINGS

ATLANTA'S NEW
PRIVATE STATE-OF-THE-ART
RECORDING STUDIO

CERTIFIED CHEF ON HAND
LIMOSINE SERVICE AVAILABLE
24HR SECURITY

PLATINUM RECORDINGS



FOR BOOKING INFORMATION CONTACT
TONE HENDERSON 404.609.9932

STATE OF THE ART RECORDING STUDIO



PLATINUM RECORDINGS - 1740 DEFOOR PLACE - ATLANTA GEORGIA
PHONE: 404.609.9935 FAX: 404.609.9976

DESIGN: CREATIVE NOIR 678.480.4006 YA DIG



Book Nook (3073 North Druid Hills Rd.): As the name suggests, the focus here is on used books, but the store also has a bountiful selection of pre-owned CDs and vinyl, plus a generous assortment of music books and magazines.

Corner CD (1048 North Highland Ave.): This small shop in the pretty Virginia-Highland neighborhood sells a ton of adult-alternative artists. Norah Jones, John Mayer and Coldplay have been huge sellers for them this year.

Criminal Records (466 Moreland Ave.): Specializing in alternative, cutting-edge indie rock and/or trendy rock, this popular destination in Atlanta's semi-bohemian Little Five Points district also offers lots of underground comics, magazines and DVDs. Occasional in-stores and parking lot concerts, both from locals and national touring acts, help make it a thriving, active part of the scene.

Discover Music (1 West Court Square, Suite 110, Decatur): For a store that specializes in the tied-up teenage for the *Deadhead*/Phish-head crowd, you'd expect an ambience slightly funkier than this too-stereotyped. Still, it's a pleasant enough place to poke around for that new *Dixie's Pick* disc. Located in downtown Decatur, just a few miles east of central Atlanta.

Earwax (1052 Peachtree St.): Hot spot for hip-hop, soul, rap and other modes of modern urban music. It's always hosting in-stores and featuring listening parties.

Eat More Records (1210 Rockbridge Rd.): If you're a music geek searching for that elusive new rock 'n' roll import CD, this small store in Norcross, a northeastern suburb of Atlanta, should be first on your list.

Elia Gaur (2993 North Druid Hills Rd.): Above-average selection of quality used CDs, plus selected new titles and collectibles.

Full Moon Records (1653 McLendon Ave.): This tiny shop in the Candler Park neighborhood, near Little Five Points, is jam-packed with used albums and CDs. The owner is knowledgeable and discerning.

Rewind (1121 Euclid Ave.): Along with Satellite, Atlanta's prime institutions for dance and techno DJs looking for the latest wax.

Satellite Records (421 Moreland Ave.): Just around the corner

Atlanta's Hot Properties

If you intend to do business in the Atlanta area, here are some select musical destinations that make up its eclectic scene.

Compiled By Jeff Clark

From Rewind, this Little Five Points shop offers plenty of turntables for DJs to sample the sounds before they buy. Also a handy spot to pick up thiers advertising upcoming raves and dance parties.

Tower (3292 Peachtree Rd.): Recently relocated to a larger space, the Atlanta outlet of the Sacramento-based chain features local and touring acts on its indoor stage a dozen or more times a month. The store boasts the usual extensive selection the chain is known for, along with pre-owned vinyl records and collectibles.

Wax N' Facts (432 Moreland Ave.): In addition to row after row of used vinyl in cardboard boxes, this Little Five Points mainstay stocks a decent selection of new/used CDs and imports. Most of the cranky staffer/geeks have been there since the 1980s; it only seems like they've been there since the 1980s.

Waxtry (2096 N. Decatur Rd.): Another longstanding independent record store, it mainly caters to a younger set into indie/alternative music, including all the hip-buenos.



Atlantic Journal Constitution: The daily paper has added a couple of new music writers in the past year, with a somewhat noticeable increase in music-related stories, although the focus is generally on mainstream acts. Atlanta's urban-music hotshots still bulk the coverage, along with periodic gossamer about the adventures of Sir Elton John, the newspaper's favorite part-time Atlantan. Friday's edition offers previews of the weekend's hot tickets, while Sunday's includes record reviews and occasionally a sizeable music-related feature story.

Creative Loufing: Free alternative weekly is well-established and widely read, offering diverse coverage of local tunemakers, DJs and touring acts hitting town. Its large music section is a good place to find out who's playing when and where.

INaite: Going for the college demographic, this free monthly (part of a multi-city group of like-minded papers) features interviews with music, movie and sports stars. Record reviews and concert previews round out the music section, which has noticeably shrunk in the past year or so.

Stomp & Stammer: Free monthly magazine covers a wide range of local and national acts.



Silent Sound

Some find its caustic, opinionated approach refreshing; others are simply annoyed.

Rolling Out: Free rag covers issues and entertainment of interest to hip-hop and African-American Atlantans. There's a heavy emphasis on the city's hip-hopsters and R&B stars.

Southern Voice: Widely distributed gay-and-lesbian-focused free newspaper. Regular features on both local and touring musical acts.



D.A.R.E.: Acclaimed R&B producer Dallas Austin and team work their magic in this facility.

Doppler: Many pop and urban music acts work in this full-service facility, including of recent vintage, George Clinton and Beyoncé Knowles. Of the seven audio with Pro Tools; Doppler handles advertising, corporate, broadcasting and related jobs in other rooms.

Patchwerk: Named "Best New Room" in the June issue of *Mix* magazine, this facility is popular with the R&B/hip-hop crowd, including Cash Money Records' Baby and J Records' Monica.

Silent Sound: Comfy, festive atmosphere and extensive facilities help bring the bigger names back, including R&B stars like recent clients Whitney Houston and India.Arie and rockers like Train.

Snack 'N' Shack: Local musician Rob Gal (of Daemnon Records pop-punk band 6X) runs this low-key facility, popular with local and regional acts on a budget.

Southern Tracks: Long-established, full-sized live room and the favorite Atlanta facility of respected rock producer Brendan O'Brien, who recruited Bruce Springsteen and the E Street Band's *The Rising* album here over the spring.

Southside Studios: Producer/musician Jermaine Dupri's private rumormongers, he uses it for projects for his So So Def Records, as well as production work for other labels and artists. Monica, Tyrese and Mariah Carey have prepped up the place lately.

Stankonia: Big Boi and Dre from Atlanta hip-hop act OutKast are behind this funky-as-operation. Used primarily for OutKast's projects, along with the loose Dungeon Family collective of Atlanta's hip-hopists.

Tree Sound: This longtime favorite with many rock and R&B acts is based in the northeastern suburb of Norcross. Recent clients have included Travis Tritt, Indigo

Girls, Keith Sweat and Bone Thugs-N-Harmony.

Zero Return: Rob del Buono operates this facility, popular with indie-rock'n' local and regional bands. Good assortment of analog equipment.

Zampano Audio Complex: This cluster of independently operated recording rooms attracts a diverse cross-section of musicians and producers, including recent visitors SR71, Rehab and Joe South.



Daemnon: Any Ray of the Indigo Girls runs this artist-focused indie, which primarily sticks to Georgia-based acts. Recent titles have included spunky all-female Atlanta quartet the Moto-Lites, pop-rockers Paul McCartney and New York-based Latin-rock romantics Corridor. Ray's 2001 solo debut, *Sag*, featuring collaborations with the Butchies, Joan Jett and the Rock-A-Teens, remains one of the company's most popular titles, but Ray tends to be hands-off with the other acts on the roster, allowing them to build on their own vision.

So So Def: Producer/artist/mogul and all-around party animal Jermaine Dupri heads this successful urban-music label, boasting releases by Da Brat, Bow Wow, R.O.C., Jagged Edge, and of course, Dupri himself, whose recent hit, "Welcome to Atlanta," exemplifies his hometown pride.

Terminus: Focusing on roots, blues and jam-oriented rock, this four-year-old company has made a name for itself with new material by Danny Barnes (ex-Bad Livers), Jerry Joseph & The Jackmonors, Wayne Horvitz and Precious Bryant, along with reissues of Atlanta wacko Col. Bruce Hampton's early independent releases.

Velocette: The remnants of Phil Walden's Def Record label has significantly downsized, both in staff and roster. Distributed through RED, Athens band Jucifer and San Francisco-based college-radio pros Beulah are among the indie labels on its roster. Longtime Def label defected to the Party of Helicopters, from Kent, Ohio, early new year.



Apache Café (64 Third St.): Downtown space allows for hip-hop, jazz, R&B and spoken-word artists to get it on in a comfortable, welcome environment.

Blind Willies (828 N. Highland Ave.): Classy blues venue brings in touring favorites like Sleepy LaBeef,

Anson Funderburgh and Mose Allison, as well as local mainstays such as Houserocker Johnson.

Brandyhouse (4365 Roswell Rd.): Popular with college-aged jam-rock fans, this aging suburban pub presents local noodlers along with occasional touring acts like Robbie Krieger.

Chastain Park Amphitheatre (#469 Stella Dr.): Longstanding outdoor venue smack in the middle of an upperclass neighborhood on Atlanta's northside. They put mostly old-timers there—the Moody Blues, Blondie, Rod Stewart have entertained recently. Unfortunately, the stage sound is usually too low to rise above the dinner chatter of the crowd.

Cotton Club (152 Luckie St.): The basement of the Tabernacle serves as its own unique venue. Bookings lean toward local rock bands and touring headliners like Doves, Sloan and Starsailor.

Cowboys (1750 N. Roberts Rd., Kennesaw): If you don't mind a little drive, this huge, deluxe honky-tonk on the northeastern, outer suburb end of Atlanta brings in popular country acts like



Dwight Yuskam and David Alan Cox. You can even go all urban cowboy on us and try your luck on the mechanical bull.

Dekalb Atlanta Centre (4166 Buford Hwy): Converted cheap-o movie theater at a Mexican-American discount mall in Atlanta's inner suburbs has played host recently to the Cult, Moby and Dashboard Confessional. If that sounds strange, well, you're quite correct.

The EARL (488 Flat Shoals Ave.): Bustling East Atlanta cove always boasts an exciting lineup—

generally a mix of independent-minded locals and established, yet edgy touring acts like U.S. Maple, My Morning Jacket and Milemarker. A rousing little rock 'n' roll hangout, where you're interested in the bands or not.

Earthlink Live (1374 W. Peachtree St.): What this functional mid-sized theater lacks in ambience, it makes up for with its setup—the high-sloping rows of seats guarantee a great view from anywhere. Dolly Parton and Queens of the Stone Age (not on the same bill, incidentally) have

been among the varied recent headliners.

Echo Lounge (551 Flat Shoals Ave.): This warehouse-like club is popular with bands and fans alike, with bookings leaning toward the edgier, alternative-rock end of things. Pere Ubu, Wire and Bright Eyes have played recently, not to mention hordes of Atlanta groups.

Eddie's Attie (515-B McDonough St., Decatur): An intimate venue for acoustic singer-songwriters, this is where folks like John Mayer got their starts. Locals, including the ever-popular Michelle Malone and Jennifer Nettles, and a regular influx of touring troubadours like David Wilcox and John Wesley Harding fill the schedule.

Eleven50 (1150 Peachtree St.): Formerly an old opera house, this fancy midtown room has recently been converted into a swanky dance-music nightclub, but House of Blues Concerts has started booking live acts there, including Chick Corea, Supreme Beings of Leisure, Taproot and Vanessa Carlton.

Eyedrum (290 Martin Luther King, Jr. Dr.): Low-rent urban digs

add to the gritty, anything-can-happen atmosphere at this downtown co-op art-and-music space. In addition to avant-garde, free-form and experimental musical acts, Eyedrum regularly includes films, spoken-word readings and visual arts in its lineup.

HiFi Buys Amphitheatre (2002 Lakewood Way): Atlanta's corporate-sponsored outdoor shed for the big summer touring acts.

Jake's Roadhouse (2272 Lawrenceville Hwy.): Blues, bluegrass and groovy jam acts rule the night at this drinking hole. Sunday's local hippie bands benefit from a live broadcast on Atlanta classic-rock station WZCZ-FM.

Kaya (1068 Peachtree St.): Hip-hop/dance DJs and urban-music acts are to be expected at this large, popular midtown club.

Masquerade (695 North Ave.): This large, dark and somewhat imposing facility offers a barrage of punk and metal acts on its top floor, while themed DJ nights rule the roost downstairs. In warmer months, the club's spacious backyard can hold several thousand revelers for all-day outdoor concerts.

Continued on page 32

SKRAPP • SHAMORA • FRENCH • TEZZ • LI-LI



ground breaking music, inc.

Songwriters & Producers

A new dimension in music publishing!

2135 Defoor Hills Road N.W., Suite 1 • Atlanta, Georgia 30318 • 404.350.1669 www.gbmpublishing.com

CHRISSY • ANGIE • JASON BOWEN • KENNY WRAY • DAVE HUMMEL

Arista Records has a new expansion team....



SHEKSPERE: Clutch / Hitmaker
Team: Spere Records / Arista
Origin: Long Beach, CA



BUTTAPHLY: QB Singer / Songwriter
Team: Spere Records / Arista
Origin: Carson, CA



TINA NOVAK: Cheerleader / Singer
Team: Spere Records / Arista
Origin: Tampa, FL



MR. PERKINS: Linebacker / Lyricist
Team: Spere Records
Origin: Chicago, IL



<http://www.spererecords.com>

Photo and digital design: Jim Henecock <http://www.jimhencockproductions.com>, hair: Kasha Pettway & Kim Sharpe Calhoun, make-up: Eva

SPERE RECORDS



Spere Records
3423 Piedmont Rd. Suite 302
Atlanta, Ga 30305
404.495.8686

HOT PROPERTIES

Continued from page 29

MJQ Concourse (736 Ponce de Leon Ave.): Most nights at this trendy midtown hangout revolve around dance, hip-hop and Brit-pop DJs, but they book a handful of live acts, both local and touring, every month.

9 Lives Saloon (1174 Euclid Ave.): The Kiss, Motorhead and AC/DC posters covering every inch of black wall space tell you everything you need to know. Well, almost. While this headbanger's ballroom caters primarily to the old-school denim 'n' spandex crowd, many goth, industrial and noisier acts also make the cut.

Northside Tavern (1058 Howell Mill Rd.): Blues shack in the middle of a rundown urban warehouse-industrial district attracts college kids and old-timers alike, drawn to its unadorned atmosphere and non-flashy players.

Philips Arena (One Philips Dr): When not hosting basketball, hockey and other sporting events, this modern arena brings in arena rock.

Red Light Cafe (553 Amsterdam Ave.): This cozy, den-like room offers a mix of acoustic folk,

bluegrass, country and adult-leaning rock 'n' roll acts. Juliana Hatfield and Tift Merritt were recent performers here.

The Roxy (3110 Roswell Rd.): This mid-sized concert hall brings in the likes of Cowboy Mouth, Los Lobos and Billy Bragg, simple but sufficient surround-sound, generally good sound.

Smith's Olde Bar (1578 Peachtree Ave.): College-rock and adult-leaning singer-songwriters and alt-country acts are the primary draw at this dinner-theater-esque (in appearance only) club. Good mix of locals and national acts.

Star Community Bar (437 Moreland Ave.): While mostly known for its alt-country, roots-rock and rockabilly bookings, this colorful club in the heart of Atlanta's Little Five Points neighborhood has been leaning more toward tattooed trailer-park punk acts lately. Many out-of-towners visit it just to light a candle and make a wish at the appropriately tacky shrine to Elvis, the centerpiece of which is a golden toilet.

The Tabernacle (152 Luckie St.): This truly beautiful venue is actually housed in a renovated, old tabernacle church in the heart

of downtown Atlanta. The mid-sized, multi-tiered theater has played host to everyone from Wilco to Nick Cave.

10 High (816 N. Highland Ave.): The basement of busy drinking hole Dark Horse Tavern books local and regional acts. Arista artist and energetic Atlanta pop-rockers Butch Walker, ex-member of the Marvelous 3, has been known to play a surprise late-night set on the tiny corner stage.

Variety Playhouse (1099 Euclid Ave.): Wonderful 1,000-capacity theater in Little Five Points brings in everyone from Sonic Youth and Sleater-Kinney to Jimmy Smith and Jerry Jeff Walker. In recent years, jam-rock acts have been periodically packing the place with dopey college kids. Dynamic sound and friendly surroundings.



Dogwood Festival: This family-oriented music and arts festival occurs in April at Atlanta's centrally located corners of rolling hills and greenery, Piedmont Park. Mostly Georgia-based musical acts, from the folk and rock world, play the multi-day event.

Downtown Rocks: A summer-long series of free concerts in a downtown Atlanta parking lot, in direct competition with On the Bricks right around the corner. Modern-rock radio powerhouse WNNX (99X) is the sponsor, and the acts definitely veer toward their young demo—Nickelback, Papa Roach and Hoobastank were among the noisemakers playing the Friday event this year. Its site has been earmarked as part of a new aquarium project set to begin construction soon, so the future of the concert series is currently up in the air.

Music Midtown: The first weekend in May, Atlanta's largest music festival takes over the streets and parks surrounding the Atlanta Civic Center (itself a large theater venue). Up to 200,000 people attend the annual three-day, multi-stage event, which brings in several hundred performers from a myriad of popular genres, including rock 'n' roll, blues, jazz, R&B, and, as always, those ubiquitous has-been nostalgia acts that seem to crop up at every summer festival.

On the Bricks: A summertime series of free Friday-evening shows at Centennial Olympic Park, in the

heart of the downtown business district. With sponsorship by CHR radio station WSTR (Star 94), headliners this year included Alanis Morissette, India.Arie, Concrete Blonde and They Might Be Giants.



WRAS 88.5 FM (Album 88): This 100,000-watt college station (courtesy Georgia State University) pumps the indie rock over hill and dale, along with an assortment of genre-specific specialty shows.

WSTR 94.1 FM (Star 94): Chirpy contemporary hits served with a smile.

WNNX 99.7 FM (99X): The modern-rock monster is a master of self-promotion, tying in with all the right events and concerts.

WVEE 103.3 FM (V103): This urban-music mainstay has long been at or near the top of Atlanta's ratings books.

WHIT 107.9 (Hot 107.9): A steady stream of hip-hop hits guarantees this station a place close to the hearts of Atlanta's young African-Americans. ■

Atlanta Rocks the World and ZAC Rocks the ATL

We'd like to thank all y'all for letting us prove it to you!

< MCA, Arista, RCA, Sony Music, Universal Records, Island Def Jam, Wind Up Records, Spore Records, Terminus, Violator Records, Phat Ray Records, J Records, Interscope, Zomba Records, Telarc International, Dreamworks, >
 Joe South, The Grit Brothers, Whitney Houston, TLC, K-Dog, Dungeon Family Records, Rico Wade, 112, Jim Ebert, Archie and Big Mace, Butch Walker, Tinsley Ellis, Eddy Offord, Kevin "KD" Davis, Ill Mic, Rehab, Blake Eleman, Phil Tan, Do Brat, Van Hunt, Rusty Cobb, Sam Sims, Motor 76, Sam Salter, Rodney Jerkins, Vagabond Productions,

STONEHENGE

RECORDING

Bobby Brown, Ray Murray, Neptunes, Bubba Sparxx, Organized Noise Productions, Mimi Hailand, Bowling For Soup, SR71, Olivia, Jarvis Church, She'xspere, Speech, Drynn "N'Cryin, Jeff Tame, Swizz Beats, Outkast, Shawty Red, Craig Burbridge, Jazze Pha, Melissa Matthey, Brian Garten, Alvin Speights, Kelly Price, Buttholy, Goodie Mob, Donna Hopkins

ZAC thanks these Producers, Engineers, Artists and Labels for a Great 1st Year

Coming soon to a chart near you

"We Ready"

wanna know more? check it - www.zacrecording.com

"these go to eleven"
 now offering the largest custom
 SSL 4088 G+ in town

the HitMaker



Sean "Sepp" Hall



THE MEGA-HIT SINGLES
"No More"
&
"Playas Gon Play"
CERTIFIED
3LW's debut platinum

SEAN "SEPP" HALL'S
work with
multiplatinum
selling artists
such as:

PINK
98 Degrees
&
TYRESE

brought him
INTERNATIONAL
recognition!

It's all in the name "The HitMaker"

Look for his artist
project coming 2003



On ARROW Records

Contact: Enlight Entertainment / 404.355.2570 / www.thehitmaker.net

CITY'S FUTURE

Continued from page 21

When it comes to movements and trends, Atlanta still manages to create its own. But in a post-9/11 economy, the artists, labels, producers and support companies who call Atlanta home are feeling the pinch. Consequently, some of the city's musical leaders find themselves in the same boat as their counterparts in other regions. The dismantling of black-music divisions at major labels and the discontinuation of joint-venture deals—once enjoyed by Atlanta's So So Def, LaFace, Organized Noize and Dallas Austin's Rowdy and Free-world—have forced Atlanta to look from within for that next big thing and for its own sustenance and salvation.

PEAKS & VALLEYS

Entertainment attorney Vernon Slaughter, who has been part of the Atlanta music scene for more than a decade (he was LaFace's first VP/GM), says that, in some ways, Atlanta labels fell victim to their own success—especially those producer-run imprints that helped create the city's identity. "I think what we found and what the individual labels found is that it wasn't as easy as we thought it would be, regardless of the creative talent involved," explains Slaughter. "They found that it takes more than just talent to build a thriving business, and I think the initial thought was that, because of the creative talent, these labels would prosper. However, in a lot of cases, instead of focusing on the label, these [new executives] still focused on their production skills. Instead of putting emphasis on talent that they would sign for the label, they would still produce for a lot of different people. The major labels started describing the joint ventures as canny labels, and, unfortunately, we're now in a state where it is extremely difficult to get these types of deals. Companies are very reluctant, no matter how talented the person is."

But Slaughter says a lot of that reality has come with a new independence and a new breed of young entrepreneurs who don't want to fall prey to the whims and/or disapproval of the majors. "What it has created is a tremendous opportunity for independents to come along," he says. "Traditionally, it was the independents who usually started every new trend of music, and I think that has not changed. During the past, whether it was disco, grunge music, R&B or soul, it was first started independently, and then



Michele Rhea Caplinger of NARAS

eventually the majors picked up on it, and they became institutionalized when majors got involved."

These labels, says Slaughter, are the new lifeblood of the Atlanta music industry—and the industry as a whole. Koya Records, Sound of Atlanta, Mudd Society Records, Big Cat Records, VS Records and Big Oomp Records are among the labels to watch in the current Atlanta music scene. "I think the emergence of independents at this point could really keep that pattern going and, musically, can help show us the way," she adds.

Attorney Uwonda S. Carter, whose clientele consists of indie, rapper Cuevo Gold, Atix Crew, 72 Management and Consulting and Boliver from Dungeon Family, agrees. "What I've found with major labels is they try to recreate what is already out there and use formulas that are already working," she says. "A lot of times, they are not willing to try new things, and they're not willing to try because they don't really know how to market them. But independent labels are coming from the grass roots, and they learn how to market and promote their artists, and if it's successful, major labels pick up on it, and it expands the sound. They are the ones testing new grounds and making new things work."

Slaughter says, despite the challenges, the talent that originally put the city at the forefront of the music industry is still there. "Frankly, I see it as a time of tremendous opportunity," he says. "I get tapes and CDs every day in the mail, and I get phone calls every day—at least two or three—about people who want to meet with me, want me to give them advice, hopefully work with them, shop their material...things like that, and I've come across some tremendous talent. My client Bryant Reid created *B Street Live*, which has become an incredible and vital showcase of

unsigned talent. But that's just one side of the range of talent that's still here."

Slaughter says today's Atlanta music scene reminds him of the early '90s, when the industry here was just getting its legs. "I wanted Atlanta to be the urban equivalent of Nashville," he says. "We've tried it, and we've had some setbacks. But, as long as I'm in Atlanta, I'm not going to stop trying to help make that happen because I have the raw materials to work with and I certainly have the belief."

COMING TOGETHER

One growing trend in the city, which has often been criticized as being too cliquish, is the coming together of various members of the entertainment community. A notable example is a group called 730 Atlanta, an Atlanta-based music-industry organization created by and comprised of managers, producers, entertainment attorneys, A&R execs, publicists, promoters, agents, studio heads and radio personalities.

Says Brian Cooley of Wicked P.R., "The group was started to



Attorney Uwonda S. Carter

help of the city's music industry. "We're spreading the word that Atlanta is a diverse musical powerhouse on par with New York and Los Angeles, and we're working as a group to make Atlanta even more of a force."

There are also other organizations in the community trying to create a bond among Atlanta's musical family members. Michele Rhea Caplinger,

think people were afraid when they saw LaFace leave and now with So So Def. We realize how good we had it in Atlanta, and they want to keep it, so they're coming together to bridge all their resources to make sure that it stays here," she says.

"The worst thing that could happen would be for people like Organized Noize and LaFace and So So Def to put Atlanta on the music-industry map only to have it all of a sudden die," Carter adds.

STILL THE ONE

Despite industry-wide changes and dwindling opportunities for the types of big-label deals that might have been done in the past, Atlanta has not fallen from grace.

Says Slaughter, "I think Atlanta's still the go-to spot. The secret with Noize is that there is no Atlanta sound. We have incredible talent in all types of genres and sub-genres of music here. Whether it's neo-soul, hip-hop, rock, gospel, pop, all different variations, you can find talent and producers who are exceptional in those areas."

Click here for the 730 web-based artist directory

Schedule

Members what do these artists have in common...

OUTKAST
INJECTED, SEVENDUST
SHAWN MULLINS
MARVELOUS THREE, ANGIE APARÓ
INDIGO GIRLS, BILLIONAIRE, MIKE LEE
THE BLACK CROWES, MUSIQ
DRIVIN' N' CRYIN', LUDACRIS
BRAND NEW MORTALS, JOSH JOPLIN
DOUBLEDRIIVE, JOHN MAYER

News
Links
Message Board
About us

one word. **Atlanta.**

have the industry in Atlanta work together collectively, rather than competitively, to facilitate and further the growth and diversity of Atlanta's music scene."

The group is planning shows, seminars and an array of events to create opportunities for its members to network and gain knowledge about the business. Says Cooley, "Basically, what all of us in 730 Atlanta realized is that, when you look at the wealth of talent that comes out of Atlanta, representing so many genres—urban, rock, pop, country, Christian—it's rather amazing and like no other city." And though the Atlanta sound is diverse, says Cooley, 730 Atlanta hopes to "create a unified voice" on

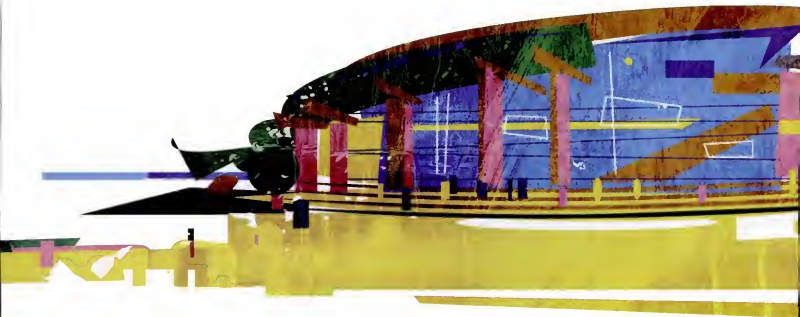
executive director of the Atlanta Chapter of the Recording Academy, says she strives to bring unity to the city's musical scene. "[My goal has been] to bring our marvelous music community together to form one strong force, provide professional development programs and to improve the cultural environment and quality of life for music and its makers," says Caplinger, who moved to Atlanta from New York 20 years ago. Because of her NARAS post, which she has held for two years, Caplinger says she gets to see firsthand "how rich our city is in both established and untapped talent."

Carter thinks alliances are definitely being formed. "I

Companies still make this a key spot to visit."

Proof of the city's viability is all over today's charts, he adds. "If you look at the charts, a significant percentage of the hits come represented by either Atlanta artists or producers or songwriters, so it's still here," he says. "It's ironic that, throughout all the trials and tribulations of the major labels, at least you have a representative from one of those labels down here looking to find out what's happening or what's new or looking for producers to work on talent that they've signed from other markets. The ground is still fertile, frankly more fertile than ever. For people who have the skills and have the vision, this place is wide open." ■

Opening February 2003 • Seating configurations from 3,000 – 13,000
Ample parking • Conveniently located minutes from downtown Atlanta



The finest new venue in the south
rises just to the north of Atlanta.

One of the most dynamic and fast-growing areas in the country is now home to one of its most exciting new performance venues, the **Arena at Gwinnett Civic and Cultural Center**. Just minutes from downtown Atlanta, this beautiful, state-of-the-art facility is architecturally impressive, acoustically advanced, and incredibly versatile. Whether it's a concert set-up for 13,000 or a more intimate setting for a theatre audience of 3,500 your options are virtually unlimited. **Opens February 2003.**

6400 Sugarloaf Parkway • Duluth, Georgia 30097



CIVIC AND CULTURAL CENTER



An SMG Managed Facility

ARTISTIC CONTROL GROUP, INC.

ARTISTIC CONTROL MANAGEMENT, INC.

JERMAINE DUPRI • BOW WOW • DA BRAT • CHANTÉ MOORE • KENNY LATTIMORE • COMMON • ZUNI WHEELS

AIR CONTROL MUSIC, INC. (ASCAP) GROUND CONTROL MUSIC, INC. (BMI)

KANDI
ASCAP'S RHYTHM & SOUL MUSIC SONGWRITER
OF THE YEAR, 2000 (ASCAP)

BRANDON & BRIAN CASEY
USHER, TONI BRAXTON, JAGGED EDGE,
BLAQUE, IDEAL, BBD (ASCAP)

KATRINA WILLIS
THE TEMPTATIONS, LUTHER VANDROSS,
CHANTÉ MOORE, CHARLIE WILSON (ASCAP)

TYRICE JONES
JERZEE MONÉ, ISYSS (BMI)

KB & SPEC
WHITNEY HOUSTON (BMI)

LATOCHA SCOTT
TRICK DADDY (ASCAP)

TERRY HARRIS/JEREL ALLEN
RUFF ENDS (BMI)

LAMARQUIS JEFFERSON
JAGGED EDGE, ERIC BONET, BOW WOW (ASCAP)

DAVID "S7EYON DAZE" LINDSEY
S7EYON SONGS (BMI)

TAMIKA SCOTT
O'SHUN ARCADE MUSIC (ASCAP)

TAMEKA "TINY" COTTLE
SCRUBS (ASCAP)

DARIUS GREEN
ALL "D" MORE MUSIC (ASCAP)

ATLANTA WORLDWIDE TOURING, INC.

"SCREAM TOUR"
BOW WOW

"TP-2"
R.KELLY TOUR

"COOL BLUE TOUR"
EARTH WIND & FIRE
CO-STARRING RUFUS & CHAKA KHAN

"RHYTHM OF LOVE TOUR"
JONATHAN BUTLER & CHANTÉ MOORE

"SCREAM TOUR II"
Bow Wow/B2K/IMX

SO SO DEF SPORTS, INC.

"OUR ALL-STAR LINE UP"

DORSEY LEVENS
RUNNING BACK - PHILADELPHIA EAGLES

PHILLIP DANIELS
DEFENSIVE END - CHICAGO BEARS

LETHON FLOWERS
DEFENSIVE TACKLE - PITTSBURGH STEELERS

RYAN SIMS
DEFENSIVE TACKLE - KANSAS CITY CHIEFS

JACQUEZ GREEN
WIDE RECEIVER - WASHINGTON REDSKINS

TYRONE POOLE
CORNERBACK - DENVER BRONCOS

ROOSEVELT WILLIAMS
CORNERBACK - CHICAGO BEARS

JOE HAMILTON
QUARTERBACK, TAMPA BAY BUCCANERS
(1999 BIRMINGHAM TROPICAL BUNCH & L.P.)
ALLEN ROSSUM
DEFENSIVE BACK/RETURNER - ATLANTA FALCONS

WILL WITHERSPOON
LINEBACKER - CAROLINA PANTHERS

KENYATTA JONES
OFFENSIVE TACKLE - NEW ENGLAND PATRIOTS

JASON PERRY
DEFENSIVE BACK - SAN DIEGO CHARGERS

DONTE' CURRY
LINEBACKER - DETROIT LIONS

LLOYD HARRISON
CORNERBACK - MIAMI DOLPHINS

DEE BROWN
RUNNING BACK - CAROLINA PANTHERS

KENDALL NEWSON
WIDE RECEIVER - TENNESSEE TITANS

RIDDICK PARKER
DEFENSIVE TACKLE - NEW ENGLAND PATRIOTS

RODNEY WILLIAMS
PUNTER, NEW YORK GIANTS
HILTON ALEXANDER
WIDE RECEIVER - NEW ORLEANS SAINTS

PAUL MIRANDA
CORNERBACK - SEATTLE SEAHAWKS/MIAMI DOLPHINS

CHRIS ANDERSEN
FORWARD/CENTER - DENVER NUGGETS

SSD/ARTISTIC FILMS, INC.

"BALL ABOVE ALL"

THESE FILMS HAVE BEEN PRODUCED BY ARTISTIC CONTROL MANAGEMENT, INC. AND ARE THE PROPERTY OF ARTISTIC CONTROL MANAGEMENT, INC. ALL RIGHTS RESERVED.

"ALSO LOOK OUT FOR 3 NEW TV & FILM PROJECTS IN PRODUCTION FOR 2003"

"ON THE COME UP"

Rhythm, Rap, and The Blues..

BACKGROUND SPARKLES: Blackground Records has signed R&B chanteuse *Sparkle*. "Sparkle had a previous [business] relationship with my father," Blackground president **Jomo Hankerson** says, "and he wanted to give her another shot."

A one-time protégé of **R. Kelly**, *Sparkle* was earlier signed to Interscope and Motown. In 1998, she released her eponymous debut (featuring the No. 1 hit with Kelly, "Be Careful") and followed with 2000's *Fold You So*.

According to Hankerson, *Timbaland* will also be returning to the studio shortly to work on his third set. "We're really excited about that, because we left Virgin in the middle of us working his second album," Hankerson says. "We want to get back in there with a fresh start and put the might of a Universal Records behind him. We want to get his record sales up to a level where his production is."

G MARKS THE SPOT: "If it feels good, I'm in. That's my motto," says **Gerard Levert** with a laugh while gearing up for the Los Angeles stop on the nationwide *Vibe Live* tour. Among the items on the veteran Elektra artist's feel-good checklist is the Tuesday (15) release of his new album, *The G Spot*, his rave-drawing turn in the forthcoming Arisan Entertainment documentary *Standing in the Shadows of Motown*, and performing and recording again with his dad, **O'Jays** icon **Eddie**.



LEVERT

Paced by current radio-friendly ballad "Funny," *The G Spot* was recorded at the O'Jays' old stomping grounds of Philadelphia, which Levert says added "something different. You had this vibe there; Musiq was in one room, *Floetry* in another. Everybody would be in the halls or in the lounge listening to music. I also used different falsettos, singing a little softer and not so harsh."

The session also found Levert doing "something I always swore

off of": sampling. One song, "All That Matters," samples the 1978 O'Jays single "Family Reunion."

"I thought what *Angie Stone* did on 'Wish I Didn't Miss You' [using the O'Jays hit "Back Stabbers"] was clever. So I decided to do it. I don't like giving up half of my publications, but that's the price you pay for stealing," he says with a laugh.

Decrying a narrow-minded climate that he says seems to stipulate "because you're not in the top 10 on *106 & Park*, you can't get on the radio," Levert says that for him it's not about believing the hype, being consistent with what he does, and staying in front of people. "I make sure [my] ass is good [onstage]," he says. "I don't care if there are only two people out there."

While still hankering to work with **Stevie Wonder** and **Michael Jackson**, Levert isn't ruling out a now-on-again *LSG* reunion. "It's on the board, but I don't know what's happening [yet]," he says. "I just want to make music."

ON THE RECORD: New York-based Bahygrande Records signs a multi-year pact with Koch Entertainment Distribution. Bahygrande, founded by former Priority Records A&R executive **Chuck Wilson**, carries a hip-hop roster that includes **Canibus**, **Supernatural**, and **Jedi Mind Tricks**. The screen-writing Wilson is also planning to release soundtracks via the indie label.

MEMORY LANE: You can revisit old-school R&B courtesy of **Clarence Avant's** Tabu Records, EMI Catalog Marketing, the Right Stuff, and Virgin-distributed Motomoto Records with reissues of albums by **Alexander O'Neal** (his eponymous 1985 debut and 1988 Christmas set *My Gift to You*), the **S.O.S. Band** (its 1980 debut, *S.O.S.*), **Cherelle** (1984's *Proagile*), and **Brinstrom** (1978's *Storyline to the Light*).

The Oct. 22 rerelease of these albums is the first in a series of Tabu reissues via EMI Catalog Marketing. Established in 1975 and formerly distributed by CBS Records, Tabu was also home to **Anacostia** and **General Caline**, among others.

Also from the EMI Catalog camp: reissues of pioneering rap quintet **N.W.A.'s** seminal album, *Strategic*, *Outta Compton* and *ERL4azoggin*, featuring pivotal members **Eco**, **Cube**, **Dr. Dre**, and the late **Eazy-E**. *Eazy-E's* solo album, *Eazy-Duz-It*, will also be rereleased.

Additional reporting by **Rashawn Hall** in New York.

BY RASHAWN HALL
NEW YORK—Ms. Jade has been preparing a long time for her 215/Beat Club/Interscope debut, *Girl Interrupted* (Nov. 5).

"I wrote my first rap when I was either 8 or 9," Jade says. "After that, I started singing. I was always into music, but I didn't know what I wanted to do exactly. I just knew I wanted to be an entertainer. I went through high school doing talent shows. After I graduated, I still didn't know what I wanted to do, so I went to cosmetology school. While I was there, writing became a hobby. Whatever came into my mind, I wrote down. When I was supposed to be washing hair, I was writing raps and getting in trouble."

As Jade's love of writing grew, so did Philadelphia's hip-hop scene. "This was right around the time when [then-Ruff Nation act] Major Figgas and [Roc-A-Fella/Dot Jam artist] **Beanie Sigel** were coming out, so hip-hop in Philly was starting to come up," she says. "I would go anywhere so someone could hear me rhyme. I just wanted to [perform] [my style], and that happened by battling people. I was just trying to grind my way in. When I decided to go after a lot of people told me, 'You were either only looking for guys or I didn't have the only look.' It was really hard—I cried. When you want something so bad, and people keep telling you no, that's crazy."

Things changed when Jade met her manager, **Terrence Glasgow** of Philadelphia-based 215 Management.

"They had connections and set things up for me to come to New York, and I rapped for everyone. One night, we just happened to be in the studio, and I met Jay Brown from *Philly*. He took me upstairs to another studio to meet Missy ["Wisdemeanor" Elliott]. I rapped for her and she dug me, so she called Tim, and after that it was on. The week after I rapped for him, I was in the studio recording with them on *Indecent Proposal*," Jade says of her work on *Timbaland & Magoo's* sophomore set for Blackground Records.

Following work on *Indecent Proposal* and Elliott's *Miss E... So... Addictive*, Jade focused on her own material. "I started when I was in the studio with Tim and Missy," she says. "He actually taught me how to rhyme over his beats, because they're so tricky. So I spent that summer in L.A., and when I came back I started working on the album. We finished it in four months."

To launch Jade's project, Interscope took a different approach to marketing her. "We wanted to solidify her from the bottom up," Interscope Records product manager **Roberto Caiaffa** says. "That's the approach we took with [singles song] 'Feel the Girl' as a street-rap record, and that defined her as a lot of feathers. That helped introduce her into a market where female rap artists aren't selling as well as they did three or four years ago. It is essential to have a foundation. Nowadays, consumers are much more savvy."

According to Caiaffa, Interscope has teamed with the Hummer car compa-

Jade Lets Nothing 'Interrupt' Her



JADE

ny. In addition to the Hummer featured in the "Ching Ching" video, Hummer will run promo spots in conjunction with the clip and will take part in Jade's in-store appearance at yet-to-be-determined Philadelphia location.

For her part, Jade has already earned a name for herself via singles "Feel the Girl" and "Big Head." The former peaked at No. 22 on the *Billboard* Hot Rap Singles chart. Current single "Ching Ching," which features *Timbaland* and **Nelly Furta**, is No. 54 on the *Hot R&B/Hip-Hop* Singles & Tracks chart. In addition to party tracks like "Feel the Girl" and "Ching Ching," Jade shows a more mature side via songs like "Why You Tell Me," featuring *LL Cool J*, and "Keep Ya Head Up."

"As an artist, music isn't just music," Jade says. "Most music has a message, and as an artist I wanted to throw that out there from a real person, and I know what it's like going through stuff like relationships and working hard. It's cool to dance, but you also have to let people know that you work hard for what you've got."

From beauty spots to Beat Club, Jade's journey has almost been cinematic. So it seems fitting that the title of her album comes from a movie.

"I saw the movie and just took the title and ran with it," Jade says of the film *Girl Interrupted*, which starred *Winona Ryder* and *Angelina Jolie*. "I'm a young girl, and I was interrupted by so many things—[guys] with money, the streets, indecision, and non-believers. But I still did what I had to do."

OCTOBER 19, 2002 Billboard HOT RAP TRACKS™

LAST WEEK		WEEKS ON CHART		ARTIST	
1	TITLE	IMPACT/PROMOTION LABEL	ARTIST	ARTIST	ARTIST
1	DILEMMA [R. Kelly's new album]	NUMB 1	3 Weeks At No. 1	Nelly Featuring J. Reeborn	▼
2	WORK IT [The Roots' new album]	Miss "Wisdemeanor" Elliott	5	Wisdemeanor Elliott	▼
3	GANGSTA LOVIN' [The Roots' new album]	Essence Featuring Alicia Keys	▼		
4	HEY MA [The Roots' new album]	Cam'ron Featuring Juste Sautons, Freeway, Zay & Toys	▼		
5	LUV U BETTER [The Roots' new album]	LL Cool J	▼		
6	MOVE B*TCH [The Roots' new album]	Ledisi Featuring Mykell & Infamous 2B	▼		
7	GIMME THE LIGHT [The Roots' new album]	Sean Paul	▼		
8	MADE IT ALL [The Roots' new album]	Fabulous Featuring P. Diddy & Jagged Edge	▼		
9	NOTHING [The Roots' new album]	N.D.E.	▼		
10	PO' FOLKS [The Roots' new album]	Nappy Roots Featuring Anthony Hamilton	▼		
11	CLEANIN' UP MY CLOSET [The Roots' new album]	Enimem	▼		
12	GOOD TIMES [The Roots' new album]	Stylen	▼		
13	WHEN THE LAST TIME [The Roots' new album]	Clipse	▼		
14	NEED A GIRL (PART TWO) [The Roots' new album]	P. Diddy & G-Unit Featuring Luce, Mike Woods & Tamey Jaggz	▼		
15	LOVE YOURSELF [The Roots' new album]	Enimem	▼		
16	OH YEAH! [The Roots' new album]	Big Tymers Featuring Terezie, Bo & Sadeiro	▼		
17	HOT IN HERRE [The Roots' new album]	Nelly	▼		
18	IF I COULD GO! [The Roots' new album]	Angie Martinez Featuring LL & Mac Dre	▼		
19	REACT [The Roots' new album]	Erica Sermon Featuring Redman	▼		
20	DUN DU [The Roots' new album]	In-Got Presents The Inc. Featuring Ja Rule, Ashanti, Chanté Bellmon & Vix	▼		
21	STILL JAY [The Roots' new album]	Big Tymers	▼		
22	IN DA WIND [The Roots' new album]	Trick Daddy Featuring Do-L & Big Bri	▼		
23	CRUSH TONIGHT [The Roots' new album]	Fat Joe Featuring Sinisterra	▼		
24	GRINDIN' [The Roots' new album]	Clipse	▼		
25	THE STREETS [The Roots' new album]	Wu Featuring Nas Dope	▼		

Billboard's Hot Rap Tracks chart is a weekly chart of the top rap tracks as determined by a combination of sales and airplay. The chart is compiled by Billboard's charting department, which uses data from Nielsen SoundScan and the Nielsen Broadcast Data Systems. The chart is published every week except for the week of the Super Bowl. The chart is published every week except for the week of the Super Bowl. The chart is published every week except for the week of the Super Bowl.

TOP R&B/HIP-HOP ALBUMS

OCTOBER 19
2002

Sales data compiled from a national survey
panel of core R&B/HIP-HOP stores by

Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
1	1	XZIBIT	NUMBER 1/HOT SHOT DEBUT	1	1	1 Week At Number 1 Man vs Machine	50	32	VARIOUS ARTISTS	ATLANTIC RECORDS PRESENT... We Invented The Remix	1	1	The Remix
2	2	PASTOR TROY	UNIVERSAL	2	2	Universal Sound	45	33	TRIN-I-TEE 5-7	8-WAY TALKER (ATLANTIC) (12 00 00)	1	1	The Kiss
3	3	INDIA.ARIE	VEYPOE TO INDIA	1	1	Vevope To India	52	54	TRUTH YARHS	ATLANTIC RECORDS PRESENT... Truthfully Speaking	1	1	Truthfully Speaking
4	4	FLOETRY	FLUOTIC	1	1	Fluotic	52	52	YING YING TANGS	COLLAPSE THE PARTY (REPUBLIC) (12 00 00)	1	1	Alley: The Return Of The Ying Ying Tongs
5	6	NELLY A	NEOLLYA	1	1	Neollya	40	38	VARIOUS ARTISTS	ATLANTIC RECORDS PRESENT... Irv Gotti Presents The Inc	1	1	The Inc
6	5	EMINEM A	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	53	53	N.A.S. BRIGADE	ATLANTIC RECORDS PRESENT... N.A.S. Brigade	1	1	Easy In The Game
7	4	VARIOUS ARTISTS	LABONIS PRESENTS THE PRINCE GELBON	1	1	Labonis Presents The Prince Gelbon	56	53	E-40	SOCK MONSIEUR (ATLANTIC) (12 00 00)	1	1	The Ballistics: Get & Grind
8	3	N.A.S.	THE LAST TOPES	1	1	The Last Topes	51	51	SH CHARLES JONES	MASSIVE ATTACK (ATLANTIC) (12 00 00)	1	1	Love Machine
9	8	SOUNDTRACK	BROWER SONGS	1	1	Brower Songs	56	56	YOLANDA ADAMS	ATLANTIC RECORDS PRESENT... Believe	1	1	The Best Of Anns Baker
10	7	CLIPSE	LORD WILLER	1	1	Lord Willer	64	64	N.O.R.E.	ATLANTIC RECORDS PRESENT... N.O.R.E.	1	1	Believe
11	9	LIP LIP	UNDERGROUND LEGEND	1	1	Underground Legend	48	48	TECH NINE	ATLANTIC RECORDS PRESENT... Absolute Power	1	1	Believe
12	10	3RD STORER	THE WAY WE DO	1	1	The Way We Do	67	67	50 CENT	ATLANTIC RECORDS PRESENT... 50 Cent	1	1	Guns Who's Back?
13	11	ASHANTI A	ALBUM	1	1	Album	57	57	B.K.	ATLANTIC RECORDS PRESENT... B.K.	1	1	60K
14	12	SCARFACE	THE FLY	1	1	The Fly	62	62	SOUNDTRACK	ATLANTIC RECORDS PRESENT... Soundtrack	1	1	504
15	13	TRICK DADDY	THE FLY	1	1	The Fly	63	63	BIG TRAY DEED	ATLANTIC RECORDS PRESENT... The General's List	1	1	21
16	14	SCARFACE	THE FLY	1	1	The Fly	63	63	JAHEIM	ATLANTIC RECORDS PRESENT... Jaheim	1	1	21
17	15	UGK	THE FLY	1	1	The Fly	63	63	INDIA.ARIE	ATLANTIC RECORDS PRESENT... India.Arie	1	1	21
18	16	EVE	THE FLY	1	1	The Fly	63	63	ANGIE STONE	ATLANTIC RECORDS PRESENT... Angie Stone	1	1	21
19	17	NAPPY ROOTS	WATERMELON, CHICKEN & GRITS	1	1	Watermelon, Chicken & Grits	73	73	CAMOFIAGE	ATLANTIC RECORDS PRESENT... Camofiage	1	1	21
20	18	TRINA	DIAMOND PRINCESS	1	1	Diamond Princess	65	65	AL JARREAU	ATLANTIC RECORDS PRESENT... Al Jarreau	1	1	21
21	19	B-LEGIT	HARD 2.0 LEGIT	1	1	Hard 2.0 Legit	65	65	N.E.R.D.	ATLANTIC RECORDS PRESENT... N.E.R.D.	1	1	21
22	20	MUSQUO	ALL I HAVE	1	1	All I Have	52	52	TWEET	ATLANTIC RECORDS PRESENT... Tweet	1	1	21
23	21	AMERIE	ALL I HAVE	1	1	All I Have	59	59	TRUCK TURNER	ATLANTIC RECORDS PRESENT... Truck Turner	1	1	21
24	22	MARIO	ALL I HAVE	1	1	All I Have	59	59	BRANDY	ATLANTIC RECORDS PRESENT... Brandy	1	1	21
25	23	CAM TONR	COME HOME WITH ME	1	1	Come Home With Me	59	59	KRS-ONE	ATLANTIC RECORDS PRESENT... KRS-One	1	1	21
26	24	BIG TONR	HOOD RICH	1	1	Hood Rich	87	87	PRYMAR COLORZ	ATLANTIC RECORDS PRESENT... Prymar Colorz	1	1	21
27	25	KENNY G	PARADISE	1	1	Paradise	87	87	PAUL WALL/CHEMILIONAIRE	ATLANTIC RECORDS PRESENT... Paul Wall/CheMilionaire	1	1	21
28	26	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
29	27	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
30	28	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
31	29	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
32	30	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
33	31	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
34	32	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
35	33	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
36	34	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
37	35	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
38	36	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
39	37	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
40	38	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
41	39	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
42	40	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
43	41	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
44	42	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
45	43	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
46	44	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
47	45	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
48	46	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
49	47	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21
50	48	KENNY G	PARADISE	1	1	Paradise	87	87	SH CHARLES	ATLANTIC RECORDS PRESENT... Sh Charles	1	1	21

TOP R&B/HIP-HOP CATALOG ALBUMS

OCTOBER 19
2002

Sales data compiled from a national survey
panel of core R&B/HIP-HOP stores by

Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
1	1	2PAC	ALL EYES ON ME	1	1	2Pac All Eyes On Me	12	12	N.W.A.	THE CROONIC	1	1	Street Duetz Croonin
2	2	2PAC	ALL EYES ON ME	1	1	2Pac All Eyes On Me	16	16	D.R.E.	THE CROONIC	1	1	The Croonic
3	3	EMINEM	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	AL GREEN	THE CROONIC	1	1	Gratified Him
4	4	MAKAVEU	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	EATZ	THE CROONIC	1	1	Gratified Him
5	5	BOB MARLEY & THE WALKERS	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	D.R.E.	THE CROONIC	1	1	Gratified Him
6	6	2PAC	ALL EYES ON ME	1	1	2Pac All Eyes On Me	16	16	MARY J. BLIGE	THE CROONIC	1	1	Gratified Him
7	7	THE NOTORIOUS B.I.G.	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	JAY-Z	THE CROONIC	1	1	Gratified Him
8	8	BONE THRU-N-HARMONY	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	THE B.I.G. BIGG	THE CROONIC	1	1	Gratified Him
9	9	DOINNE MCCURRIK	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	N.A.S.	THE CROONIC	1	1	Gratified Him
10	10	THE NOTORIOUS B.I.G.	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	TWIST	THE CROONIC	1	1	Gratified Him
11	11	EMINEM	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	NELLY	THE CROONIC	1	1	Gratified Him
12	12	R. KELLY	THE MARSHMALLOW THEORY	1	1	The Marshmallow Theory	16	16	SADE	THE CROONIC	1	1	Gratified Him

Albums with the greatest sales since their release. Artists with 2 or more albums in the top 100 on the Billboard 200 are indicated by an asterisk. * denotes albums that have been certified gold or platinum by the RIAA. Albums with 100,000 or more copies sold are indicated by a plus sign (+). Albums with 500,000 or more copies sold are indicated by a double plus sign (++).

Words & Deeds

by Rhonda Baraka

ALL THE LADIES IN THE HOUSE: Jo-Ann Nina of Shocklee Entertainment has created an organization for women in hip-hop and the entertainment industry at large. Ladies on the Mic is a group consisting of female rappers, spoken-word artists, B-Girl crews, writers, dancers, and label executives.



NINA

Nina says, "Ladies on the Mic is something I developed because I think there are many creative and talented females throughout all facets of the arts. You name it—from the entertainment business side to the artist side and all in between—women have long been contributing to our culture but have yet to reap the same rewards as our counterparts. Ladies on the Mic will always provide an atmosphere for showcasing talent, hosting informative forums as well as a place for women to learn, cultivate projects, make moves, and tune in to the on-gings of the creative world."

The group's first event is Nov. 26 at the Bowers Poetry Lounge in Manhattan. For more info, contact Nina at jo-ann@shocklee.com.

SOUND BITES: Punk pioneer Rick James is featured on Nocturnal Rage's remix of its debut single, "Miss Mary Jane." Produced by Philly Blunt (E-40, Kid Frost), "Miss Mary Jane Featuring Rick James" has an accompanying video in which James also appears. Seattle-based Nocturnal Rage released its eponymous CD via Noe on Wood Records/City Hall (noorwood.com) Sept. 24. • Image Entertainment raps up the holiday season with a series of urban-oriented DVD/VHS releases: *The Raging Kid*, which relates the 25-year history of B-Boying (Oct. 8), *The Westside*, an exploration of West Coast rap's roots (Nov. 5), *Juvenile & Ice-T: Live From St. Louis* (Nov. 19), and *The Repossession Live* (Nov. 19).

HITTING THE ROAD: Artist-director NAIM Brigade (Words & Deeds, Billboard, Oct. 5), have armed themselves for a recently announced 26-

city tour with Cam'ron, N.O.R.E., and M.O.P.'s The stint, dubbed the Paid In Full Tour, kicked off Oct. 10 at Clark Atlanta University in Atlanta and ends Nov. 29 in Blacksburg, Va.

Group member Sonni Black notes, "This tour is going to be a great experience, going on the road with guys like Cam'ron, N.O.R.E., and M.O.P. We respect the acts we're on the road with, so we've got to be on our game, and we definitely want to give college students a great performance and show them what NAIM is all about."

NAIM Brigade will perform songs from its debut, *Early in the Game*, released last month.

ON THE HORIZON: Those Dirty South rappers J-Lo and Sean Paul, known collectively as YoungBloods, are peering around the corner and waiting to jump back on the scene with their sophomore album, *Drankin' Putna*, due Nov. 12 on Arista. The set, whose first single is "Cadillac Pimpin'," is produced by Jazze Phat, Atlanta production outfit Oomp Camp, and the Attic Crew's Twynne.

THE MUSIC BUSINESS: Biz Music, a new seminar program launched by Ruf Ryders label GM Leola Blackmon, will hit Atlanta Oct. 19 and 20, 10 a.m.-5 p.m. at the Hyatt Regency Hotel.

The cost for the two-day course is \$200. Confirmed panelists include Loud Records senior director of A & R Charlene Thomas; Universal Records' Katrina Bynum and Kelly Green, senior director of marketing and director of marketing, respectively; Interscope Records product manager Rob Cadif; ASCAP senior director of creative affairs Ian Burke; Nicety Chaplin of BMI International publicity; attorney Sandra Brown, Esq., of Greenberg, Traurig LLP; Interscope Records regional urban promotions director Joe Lewis; Atlantic Records Southeast regional managerial/director of director Crystal Alsina; WEA sales assistant/artist development rep Frederic Davis; and MCA Records senior director of A&R Darrin Chandler.

Top for the seminar will include marketing, retail, radio promotion, street teams, management, production, publishing, contracts, budgets, legal services, marketing plans, charts, and careers in the music business. For more information, visit bizmusic.com or contact 212-465-3392.

Rhonda Baraka may be reached at rh3506@aol.com.

October 19, 2002 Billboard HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	Dilemma	JAY-Z	22	22	Burnin' Up	THE LOOSE JAYS
2	3	Love U Better	THE LOOSE JAYS	19	19	Hot In Herre	THE LOOSE JAYS
3	5	Work It	THE LOOSE JAYS	28	28	Someone To Love You	THE LOOSE JAYS
4	4	I Care 4 U	THE LOOSE JAYS	34	34	Flaunt	THE LOOSE JAYS
5	13	Gimme The Light	THE LOOSE JAYS	29	29	One Man	THE LOOSE JAYS
6	2	Gangsta Love	THE LOOSE JAYS	40	40	Grindin'	THE LOOSE JAYS
7	8	Dolcevita	THE LOOSE JAYS	42	42	Love Yourself	THE LOOSE JAYS
8	9	Hey Ma	THE LOOSE JAYS	37	37	Little Things	THE LOOSE JAYS
9	6	Move B***h	THE LOOSE JAYS	31	31	Happy	THE LOOSE JAYS
10	10	Belly	THE LOOSE JAYS	33	33	Anything	THE LOOSE JAYS
11	7	Don't Forget	THE LOOSE JAYS	54	54	Crash Tonight	THE LOOSE JAYS
12	15	Put Folks	THE LOOSE JAYS	—	—	10 Brownie & Clyde	THE LOOSE JAYS
13	12	Whine	THE LOOSE JAYS	16	16	Mulberry	THE LOOSE JAYS
14	17	When The Last Time	THE LOOSE JAYS	56	56	Fabulous	THE LOOSE JAYS
15	11	Trade It All	THE LOOSE JAYS	35	35	I Could Get It	THE LOOSE JAYS
16	14	Good Times	THE LOOSE JAYS	—	—	By Myself	THE LOOSE JAYS
17	16	Cleanin' Out My Closet	THE LOOSE JAYS	22	22	A Wakesta	THE LOOSE JAYS
18	24	Love Of My Life (Ain't No Hip Hop)	THE LOOSE JAYS	50	50	Talkin' To Me	THE LOOSE JAYS
19	18	hushmore	THE LOOSE JAYS	61	61	Art Fences Done	THE LOOSE JAYS
20	23	Break My Heart	THE LOOSE JAYS	53	53	Girl Talk	THE LOOSE JAYS
21	25	Why I Love You	THE LOOSE JAYS	49	49	The Sonnets	THE LOOSE JAYS
22	26	React	THE LOOSE JAYS	47	47	Foolish	THE LOOSE JAYS
23	21	Two Wingers	THE LOOSE JAYS	32	32	Down 4 U	THE LOOSE JAYS
24	20	I Need A Girl (Part Two)	THE LOOSE JAYS	38	38	In Da Mind	THE LOOSE JAYS
25	27	Do Ya!	THE LOOSE JAYS	51	51	Don't Mess With My Man	THE LOOSE JAYS

© Reports with the greatest exposure increase. © 2002, VNU Business Media. All rights reserved. Compiled from a national sample of weekly sales by Nielsen Broadcast Data Systems' Radio Scan system. 137 stations are electronically monitored 24 hours a day. For a week, songs ranked by great exposures, generated by the system's most recent sample of weekly sales by Nielsen Broadcast Data Systems' Radio Scan system. The data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

October 19, 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	Love U Better	THE LOOSE JAYS	24	24	Love Of My Life (Ain't No Hip Hop)	THE LOOSE JAYS
2	2	Hey Ma	THE LOOSE JAYS	10	10	Don't Mess With My Man	THE LOOSE JAYS
3	3	Blue Jeans	THE LOOSE JAYS	26	26	Full Moon	THE LOOSE JAYS
4	13	Gimme The Light	THE LOOSE JAYS	17	17	Snow Dance	THE LOOSE JAYS
5	31	Rave 4 Us	THE LOOSE JAYS	33	33	Notin'	THE LOOSE JAYS
6	3	Over The Years	THE LOOSE JAYS	36	36	Make Em Jiggle	THE LOOSE JAYS
7	11	When The Last Time	THE LOOSE JAYS	16	16	Hot In Herre (Vocal)	THE LOOSE JAYS
8	5	Heartbreaker	THE LOOSE JAYS	14	14	Ma U Whine	THE LOOSE JAYS
9	19	Gangsta Love	THE LOOSE JAYS	18	18	Crew Deep	THE LOOSE JAYS
10	16	Don't Forget	THE LOOSE JAYS	25	25	Do Ya!	THE LOOSE JAYS
11	9	Love U Better	THE LOOSE JAYS	42	42	Why Don't We Fall In Love	THE LOOSE JAYS
12	—	React	THE LOOSE JAYS	43	43	Brown Sugar (Extra Sweet)	THE LOOSE JAYS
13	30	Crash Tonight	THE LOOSE JAYS	53	53	I Could Get It	THE LOOSE JAYS
14	7	Sax, Money & Music	THE LOOSE JAYS	—	—	Therapy	THE LOOSE JAYS
15	8	Here And Now (Feel Good)	THE LOOSE JAYS	70	70	One More Chance/Stay With Me	THE LOOSE JAYS
16	12	Hey Ma	THE LOOSE JAYS	27	27	Two Wingers	THE LOOSE JAYS
17	15	Like Love	THE LOOSE JAYS	28	28	Are We Gettin' (Vocal)	THE LOOSE JAYS
18	29	Reckless	THE LOOSE JAYS	—	—	This Is My Party	THE LOOSE JAYS
19	23	Don't Forget	THE LOOSE JAYS	20	20	Kick A Ass	THE LOOSE JAYS
20	22	Don't Forget	THE LOOSE JAYS	46	46	Wavin' For The DJ	THE LOOSE JAYS
21	21	Lights, Camera, Action!	THE LOOSE JAYS	37	37	In Da Mind	THE LOOSE JAYS
22	21	Move B***h	THE LOOSE JAYS	39	39	Notin'	THE LOOSE JAYS
23	41	Tonight I'm Gonna Let Go	THE LOOSE JAYS	40	40	I Need A Girl (Part Two)	THE LOOSE JAYS
24	28	Who U Really Want?	THE LOOSE JAYS	64	64	Guess Who's Back	THE LOOSE JAYS

© Reports with the greatest sales increase. © 2002, VNU Business Media. All rights reserved. Compiled from a national sample of weekly sales by Nielsen SoundScan. The data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

[illegible]

Beat
Box™

by Michael Paoletta

ON AN UP: In the days following the ninth annual Billboard Dance Music Summit (Sept. 30-Oct. 2 in New York; see story, this page)—and after months and months of planning, organizing, and coordinating—we find ourselves decompressing. At the same time, we reflect on some of the event's more vibrant and livelier evening activities.



MOREL

Morel's performance during the summit's opening-night party at Club Shelter proved to be the perfect way to get the party started. In the course of an incredibly tight and smart 45-minute set, singer/guitarist Richard Morel and his bandmates—Pat Flood (bass/backing vocals), Rob Black (drums), John Allen (guitar), and Dwayne Tyree (percussion/backing vocals)—spotlighted many winning moments from the sterling Queen of the Highway, issued earlier this year on Yoshitoshi Recordings.

Intervining elements of alternative rock, British synth-pop, and progressive house, Morel's live presentation, like its album, brought a breath of fresh air to a rather stagnant dance/electronic landscape. Album tracks like "Punny Car," the sublime "Queen of the Highway," and the single-worthy "All of the Sweet Ones" were injected with major blasts of excitement, which often occurs in such a live setting. For its closing number, Morel previewed a new song, "I'll Do What I Can (Not to Touch You)," which we can only hope will be on the next album.

When the band played its last note, a smiling Morel walked offstage. Moments later, he said, "I'm really psyched and happy about this show. The crowd was there to see us, and we felt that. We were definitely feeding off the audience's energy, and it seemed like we were feeding off ours."

After witnessing such a show, one can't help but wonder why Morel

hasn't received more attention. Could it be that, in addition to club DJs, Yoshitoshi needs to promote the act to college and alternative radio? Perhaps more importantly, the label needs to get the band on the road so that Morel could have the opportunity to connect with potential fans. Once that happens, Morel's much-deserved ascension will begin.

On the following evening, neo-electro acts Avenue D, W.L.T., and Mount Sims took to the main stage of the Centro-Ply club for some innocent, salacious fun. Mount Sims' Avenue D and W.L.T. delivered, respectively, deliciously trashy and playfully sexy shows. Performing "Ooh, I Like It" and a cover of the Cars' "Just What I Needed," the three camera-popped women of W.L.T. made it very clear that they are pop divas in waiting.

In the course of spotlighting gems like "Good Service" and "Black Sunglasses" from its debut album, *Ultra Sex* (Empire Norton), Mount Sims happily incorporated corn dogs, lubrication lotion, and go-go dancers into the funked-up musical mix.

While technical difficulties extended the running time of the closing-night party at the Discotheque nightclub, featured artists Reina, Evolution With Jayn Hanna, Tammi Wright, and Amber, among others, remained positive and upbeat, reminding us that, no matter what, the show must go on. And on and on it went.

Swedish trio Alcazar didn't let such showhandicaps get in its way. In fact, it only seemed to increase the act's already high-voltage star quality. "Crying at the Discotheque" and a cover of the Human League's "Don't You Want Me" (both featured on the act's E-Mag Entertainment album, *Casino*) were injected with new sass and verve.

With a knowing wink to the halcyon days of disco, Alcazar—aka Andreas Lundstedt, Annika For Johansson, and Tess Merkel—delivered a professional and slick stage show that other acts would be wise to emulate. We hope that others in attendance were taking notes.

Summit attendees were also treated to an eclectic array of international acts, including Saeed & Palash, DJ Eacott, Tia, Christopher von Deylen of German duo Schiller, Sungsung, Teddi Patterson, and Eddie Amador.

For its set, Gsusg offered a twisted mix, concentrating on wicked reggae covers of disco classics: *Black Sisters* "Ring My Bell," *LaFisha's* "I'm Deeper Than Water," and Xar, she released the songs on her *Shine* EP herself.

BY RASHAUN HALL

NEW YORK—Throughout the ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 at New York's Marriott Marquis Hotel, it proved difficult to escape two overriding themes: the realities of doing business in an increasingly digital world and radio's renewed interest in dance/electronic music.

Conference attendees and panelists—which together totaled more than 500 people—offered a variety of opinions and thoughts on the role that digital music and illegal downloading play in the community.

EMI Recorded Music VP of new media Ted Cohen cited sex-sharing services as



COHEN

may begin to offer digital tracks online for a cost as soon as they are made available to radio.

Cohen also noted the music industry's need to offer more for the consumer's dollar. "We have to prove the worth of music now," he said. "The film industry makes \$100 million movies and sells them for \$18 on DVD, while we're offering 30-cent plastic discs for the same price."

THE UPSIDE

Those in attendance agreed, on one level or another, that piracy hurts all aspects of the dance/electronic industry. That said, Full Audio senior VP of content and label relations James Glicker remains optimistic for the future of digital music and the role that dance music plays in it.

"The good news," Glicker offered, "is that the subscription services see dance music as the perfect format because of its timeliness."

At the "Divia Worship" panel, Cyndi Lauper shared a story with summit attendees. During live performances last year, she said she noticed that "fans were singing along with me to brand-new songs." Though these songs had not been released, Lauper said "fans were finding me" via the Internet. Months later, she released the songs on her *Shine* EP herself.

In a similar buoyant spirit, optimistic radio programmers discussed the future of dance music as well—in all its forms, including the "Heard It All Before" panel.

"We have people who believe in the format," said WPYO Orlando, Fla., PD Steve Bartel, referring to dance music's recent rise at radio. "There is a lot of good talent out there. You just have to stay in touch with your market and always stay in touch with the club scene."

WXPP Long Island, N.Y., music director DJ Theo concurs but believes there should be a musical balance at all formats. "I don't think a 100% dance station works all the time," he noted. "I think [top 40 WHYY New York] 1300 should add a dance song every week, all the time, and not just because it's hot now."

For syndicated, digital, Internet, and satellite radio, programming for the masses offers many challenges. "Customer satisfaction is most important to us," XM Satellite Radio PD Blake Lawrence said. "The challenge is to program for an entire country. New York is different from Los Angeles and Seattle."

Ministry of Sound Radio syndication producer/DJ Andrew Erskine countered, "For us, the main selling point isn't so much the music but the DJ who's playing the music."

The three-day conference wrapped with the informative and educational "Pioneers of Dance/Electronic Music—The Remix" panel.

Moderated by *Billboard* associate editor of dance Michael Paoletta, the panel featured label executives Kenneth Gamble and Leon Huff (Philadelphia International Records), Vin and Monie Jr. (Philly Sound Works), Eddie O'Loughlin (Net Plateau Entertainment), Warren Schatz (Tommy Boy), and Cory Roberts (Robbins Entertainment); remix pioneer Tom Moulton; producer James Murre; singer Candice Stancu and DJ Grandmaster Flash and Danny Krivit.

WARM MEMORIES

When asked to give advice to the next generation of music makers, Grandmaster Flash stressed the importance of dedication to your craft, noting that she spent

four years as a "bedroom DJ" before he created the turntable technique known as "cutting" or "scratching."

In addition to offering wisdom about the industry, many of the panelists shared stories from their colorful careers. Schatz recalled his days at RCA, working with Vicki Sue Robinson. "We had just finished working on 'Turn the Beat Around,' and RCA thought it was crap," he recalled. "Weeks later it was a hit, and I was seen as a genius."

Huff also regaled the standing-room-only crowd with his story of how he befriended Gamble. "I went to Loretta's High Hat, a local club in Camden, N.J., to see a band called Kenny Gamble & the Romeros," he said. "That was the beginning of the MFSB orchestra. The first time we sat down to write together, we wrote 10 songs. After that, every time we sat down, we'd write another 10 or 20 songs, many of which were based on real-life experiences."

He pointed to Billy Paul's "Me & Mr. Jones" to illustrate his point. "The song was based on a couple we would see in the same restaurant every week," Huff noted. "A lot of our songs happened that way."



HUFF (LEFT) AND GAMBLE

Gamble and Huff also talked about the inspiration behind MFSB's classic R&B dance recording "Love Is the Message."

"We always said, 'The message was in the music,' and the answer to that was 'Love Is the Message,'" Gamble said. "The groove on that record was incredible. The song was funky yet symphonic—it had it all. To me, it was more spiritual than anything else. It's one of the best songs MFSB ever recorded."

TO OUR READERS

The Beat Box Hot Plate will return next week.

2002 BILLBOARD DANCE MUSIC SUMMIT

The ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 in New York, attracted more than 500 movers and shakers from around the world, encompassing label executives, artists, producers, remixers, DJs, radio programmers, lawyers, managers, booking agents, independent promoters/publishers, and Internet specialists. The three-day event offered daily panels and nightly showcases/parties. (All photos by Chuck Pulin.)



The summit's closing-night party at the Discotheque club featured eight acts and five DJs. Sweden's Alcazar delivered the evening's most spectacular and professional show. The trio's tight set spotlighted a few tracks, including "Crying at the Discotheque" and a cover of the Human League's "Don't You Want Me," from its E-Magine Entertainment full-length, *Casino*. Pictured, from left, are Alcazar's Tess Merkel, Andreas Lundstedt, and Annikaferre Johansson.



International DJ/producer Danny Tenaglia couldn't hide his smile during the festive "Diva Worship" panel. Here, from left, Tenaglia is accompanied by divas Yoko Ono, Cyndi Lauper, and Vanessa D'ao.



Straight out of Brooklyn, N.Y., the women of W.I.T. struck a major pose while performing at the Centro-Fly club for the summit's nu-electro showcase. Performing their feisty cover of the Cars' "Just What I Needed," from left, are Mandy Coon, Melissa Burns, and Christine Doza.



Capping off the summit was the "Pioneers of Dance/Electronic Music—The Remix" panel. Moderated by *Billboard* associate editor of dance Michael Paoletta, it featured a who's who of groundbreaking producers, remixers, songwriters, musicians, DJs, and label executives. Standing, from left, are panelists Cory Robbins, Eddie O'Loughlin, Grandmaster Flash, Tom Moulton, Candi Staton, Kenneth Gamble, Vincent Montana Jr., James Mtume, Danny Krivit, Warren Schatz, and Leon Huff.



The "Heard It All Before" panel—which focused on satellite, digital, Internet, and terrestrial radio—from left, are Ministry of Sound Radio syndication producer Andrew Erskine; industry veteran Cary Vance; Maverick Records A&R director Jason Bentley; Galaxy 101 U.K. DJ/producer Deli G.; XM Satellite Radio PD Blake Lawrence; Music Choice senior manager of programming Seth Neiman; WXP Long Island, N.Y., music director DJ Thee; WPYO Orlando, Fla., PD Steve Bartel; and Sirius Satellite Radio dance manager Swedish Egil.



It was all grins and smiles as some of dance's most powerful DJs, producers, and remixers gathered at the summit. Standing, from left, are Victor Calderone; Richie Santana; Third Millennium Entertainment's Jimmy Follis, who oversees Santana's career; Mac Quayle; Danny Tenaglia; and John "Jellybean" Benitez.



Currently promoting its new *Moonshine* Music album, *Attention*, Barcelona-residing Icelandic act Gusgus dazzled club-goers with a mixed bag of musical treats. Shown in the Tapio room of the Centro-Fly club, from left, are Gusgus vocalist Earth, programmer Biggie Weir, DJ President Bongo, and keyboardist Buckmaster De La Cruz.

2002 BILLBOARD DANCE MUSIC SUMMIT



The participants on the "Nu-Electro—Hype or Reality?" panel ably proved that music needs to be fun and sexy. (A dash of attitude doesn't hurt, either.) Standing, from left, are Ministry of Sound Radio syndication producer Andrew Erskine, Ghostly International Recordings owner and president Sam Valenti IV, W.I.T. member Melissa Burns, T.H.E.M. member Justin Nylander, the Kork Agency owner and president Christian Bernhardt, and Mogul Electro founder Larry Tee. Seated, from left, are Mount Sims frontman Matt Sims, Turbo Recordings co-owner Tiga, and Xylophone Jones Recordings founder Tommie Sunshine.



The headline act for the opening-night party at Club Shelter was Yoshitoshi Recordings' Morel, which treated attendees to numerous winning moments from its debut album, *Queen of the Highway*. Shown backstage immediately following its rousing performance, from left, are Morel percussionist Dwayne Tyree, guitarist John Allen, singer/guitarist Richard Morel, drummer Rob Black, and bassist Pat Flood.



Taking a break between the summit's many international panels, from left, are Next Plateau Entertainment founder Eddie O'Loughlin, Nervous Records president Michael Weiss, Neo Records U.K. chairman Eddie Gordon, Tommy Boy Records founder Tom Silverman, and Radical Records president Jurgen Korduletsch.



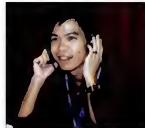
This year's summit hosted two closed-door record-label meetings to provide a forum for label executives to discuss the current realities of doing business in an increasingly digital world. Pictured, from left, are H-Bias Records co-founder Nick Fancucci, Astralwerks Records CM Errol Kolosine, Maverick Records A&R director Jason Bentley, Kinetic Records founder Steve Lau, and J Records VP of A&R Hosh Gureli.



The "Diva Worship" panel, moderated by *Billboard* associate editor of dance Michael Paoletta, center, was a colorful journey into the lives of seven living legends, comprising, from left, Nona Hendryx, Cyndi Lauper, Yoko Ono, Gloria Gaynor, Claudia Barry, and Candi Staton. (Not pictured is panelist Vanessa Daou.)



The summit's kick-off party at Club Shelter celebrated the 10th anniversary of lawyer Kurosh Nasser's involvement in dance/electronic music. Some of his clients include DJ/producers Deep Dish, Saeed & Palash, Max Graham, and Carl Craig. Standing, from left, are Nasser, Deep Dish's Sharam Tayebi, Jon Sutton and Barry Jamieson of U.K. production outfit Evolution, Deep Dish's Ali "Dubfire" Shirazina, *Billboard* associate editor of dance Michael Paoletta, and Tommy Boy Records founder Tom Silverman.



The summit's A&R room offered artists, producers, and songwriters the opportunity to have their demos heard by numerous labels, including Ministry of Sound, Nervous, Neo U.K., Subliminal, Robbins Entertainment, Tommy Boy, V2, and West End. A steady stream of attendees kept the A&R executives listening to new, unsigned music all day. Shown here is Jack Lee of Avex Asia.



The exchange of thoughts and ideas continued well beyond the running time of the summit's numerous panels. Shown here at the end of day one, from left, are Journeys by DJ CEO Wilson Fong, Rasa Music founder Dorina DeCruz, Festiva U.K. director Jason Ellis, and Prolific Management managing director Marlene Muñoz.

Nashville Scene

by Phyllis Stark

ON THE ROW: Bobby Rymer has been appointed VP of Almo Irving/Rondor Music in Nashville, replacing David Conrad, who recently joined Mercury Records and MCA Nashville as executive VP of A&R (*Billboard*, Oct. 12). Rymer has been with the company since 1990 and was creative director for the past six years.

John Rolfe Jr. has been named VP of business and legal affairs at Compendia Music Group in Nashville. He previously was director of international and business affairs at Accu-Rose Music Publishing.

Spark Entertainment, parent company of VPR Records, has broadened the focus of the label to provide services for non-VPR artists. The first non-artist project VPR will work on for Pacific Records/E92 set the Great Divide. VPR's promotion team will begin working the group's single "Lost in the Night" to radio Oct. 21.

April Taylor has been promoted to manager of artist development and marketing at Atlanta Nashville. She previously was administrator in the department.

Southeast regional promoter Jody Van-Allen exits DreamWorks Records and starts JVA Promotions, an independent promotion company.

Duane Hobson has been promoted to coordinator of A&R at RCA Label Group. He previously was A&R sound tech/engineer.

SIGNINGS: Sony Music Nashville has signed former MCA Nashville artist Phyllis Sturt to its roster. He's currently in the studio working for his first project for the label, due next year. Sturt previously recorded for Columbia before switching to MCA Nashville, where he recorded from 1989-93.

New Lynch Street artist Deric Rutan signs with Mayne Entertainment for management.

CHA WINNERS: Winners in the Country Music Assn.'s (CMA) station of the year and broadcast personality of the year categories were notified by a surprise on-air phone call from Kenny Chesney Oct. 7. Winners for station of the year are KPLX (the Wolf) Dallas (major market), WTOR Winston-Salem, N.C. (KPLX), KLUZK Bakersfield, Calif. (medium), and WIXY Champaign, Ill. (small).

The broadcast personality winners are Kelly Ford, Jonathan Wilde, and David McGraw at KTYX (Denver major), Eddie Stubbs at WSM (Nashville large), Andy Ritchie and Alison Randall at WVRV Knoxville, Tenn.

(medium), and Bill Barrett and Tim Fox at KJNL Eugene, Ore. (small).

Westwood One's **Lon Helton** is the winner of the national broadcast personality award. All winners will be recognized during the CMA Awards airing live from Nashville Nov. 6.

In other news, the CMA presented **Brad Paisley** with its Connie B. Gay Award Oct. 2. Paisley was at a luncheon in Los Angeles. The award, established by the CMA board of directors in 1963 and named for the group's founding president, recognizes a non-board member who has rendered outstanding service to the CMA in the past year.

UPCOMING RELEASES: Sugar Hill Records has begun work on a collection featuring artists performing the songs of Dolly Parton. Parton has agreed to participate in the song selection and may perform with some of the guest artists. Among those who have expressed interest in participating are **Alison Krauss**, **Sinad O'Connor**, **Norah Jones**, **Alma Mann**, and **Disco Chicks**.

Former Shenandoah frontman **Marty Raybon** will release his first bluesy album, *Full Circle*, on Doo-bee She Records March 11, 2003. Terri Clark's next Mercury album, *Pain to Kill*, will feature the guest vocals of **Vince Gill** and **Leslie Satcher**. It is due Jan. 7, 2003. Clark has been nominated for a Gemini Award, the Canadian equivalent of an Emmy Award, for her performance of "No Fear" on last year's Canadian Country Music Assn. awards. The awards will be handed out over three nights, Nov. 2-4, in Toronto.

ARTIST NEWS: Martina McBride will embark on a 17-city holiday tour, dubbed Martina McBride's *The Joy of Christmas*, Nov. 26 in Philadelphia. The show is described as a "multimedia theatrical event" with 10 actors in tow. The tour runs through Dec. 22. Numerous artists have been lined up to participate in the Academy of Country Music's annual Bill Boyd Celebrity Golf Classic Oct. 14 in Burbank, Calif. Participating acts will include **Trick Pony**, **Diamond Rio**, **Marty Ray**, **Lonestar's Dean Sams**, the **Bellamy Brothers**, **Chris Cagle**, **Darryl Worley**, and **Mark Wells**. The event, hosted by **Montgomery Gentry**, benefits various charities (see *Good Works*, page 58).

COUNTRY

Murray Enjoys Croonin' Country On Sparrow Collection

BY LARRY LEBLANC

TORONTO—Calling the work "the highlight of my recording career," Canadian Anne Murray says recording her new album, *Country Croonin'*, was "more fun than I've ever had in the studio. I knew all of the words to these songs when I came to sing them."

The double-album set, which includes 30 lushly recorded country standards, was first released in Canada Aug. 27. After a two-month direct-response TV campaign with *Time-Life*, the album is being released in the U.S. by the Sparrow Label Group Oct. 22.

Co-produced by Murray and Tommy West, *Country Croonin'* spans five decades of country standards and includes "Always on My Mind," "I Fall to Pieces," "Anytime," "Tennessee Waltz," "A Fool Such as I," "Make the World Go Away," "Oh Lonesome Me," and "For the Good Times." Murray also covers the Everly Brothers' "Bye Bye Love," "All I Have to Do Is Dream," and "I Kissed You" and duets with Vince Gill on "Let It Be Me."

"I loved the Everly Brothers better than anybody," Murray says. "I remember performing some of these songs in my early stage show. I can see myself in the Monterey Lounge in Halifax in 1968 singing 'Oh Lonesome Me.'"

The label and retailers have high hopes for the project. "We are anticipating that this album will be a huge success," says Bill Hearn, president/CEO of EMI Christian Music Group (CMG). (Sparrow Label Group is under the EMI CMG umbrella.) "This is pure classic country with Anne's amazing voice. How can you go wrong? The mall merchants—including Target, Wal-Mart, Kmart, and Best Buy—are being very supportive."

In Canada, *Country Croonin'* has scanned 20,000 units, according to Nielsen SoundScan, as of Oct. 6. "The album is doing better than we expected," EMI Music Canada president Deane Cameron says. "We're surprised it's happening this quickly."

One Murray sells and to a demographic that [music retailers] need," says Tim Baker, Toronto-based buyer for Sunrise Records, which has 32 stores in Canada. "You get those people in a store, and they are tempted to buy."

"The album is starting to do quite well," says Toronto-based Stewart Duncan, director of music and DVD at the Indigo Books & Music chain, which operates 89 stores in Canada.

NO STRANGER TO COUNTRY

With 32 albums, four Grammy Awards, three Country Music Assn.

Awards, and 31 Juno Awards to her credit, Murray is no stranger to country fans. In her three-decade career she has scored country hits with "Snowbird," "Danny's Song," "He Thinks I Still Care," "You Needed Me," "Shadows in the Moonlight," "Broken Hearted Me," and "Could I Have This Dance." She was recently inducted into the Canadian Country Music Hall of Fame.



MURRAY

Still, Murray doesn't regard herself as a true country singer. "I have done some country," she says, adding, "I'm a country singer when I'm singing a country song. A good singer can sing anything."

She notes that many of the country songs on *Country Croonin'* were first pop-crossover hits. "We didn't have the Grand Ole Opry or country radio stations in Nova Scotia when I was growing up," she recalls. "The country songs I heard were on [pop] radio stations. They were pop records to me. But I had heard of Kitty Wells and Hank Snow because he was from Nova Scotia. For 'Singing the Blues' I knew the pop version by Guy Mitchell but not [by] Marty Robbins."

Country Croonin' comes at a time when Murray's long career is in an upswing due to her partnership with EMI Canada, Sparrow Label Group, and *Time-Life*. The resurgence began in 1999 with the album *What a Wonderful World*, which features a mix of inspiring contemporary material and well-known hymns. *What a Wonderful World* sustained a dual 70-week run on the *Billboard* country and Christian album sales charts and became Murray's first platinum album in the U.S. in 15 years. It also featured a two-part direct-TV campaign. In Canada, it has scanned 70,300 units, according to Nielsen SoundScan.

"I was surprised when the album went [U.S.] platinum," Hearn admits. "We knew the classic voice of Anne Murray combined with classic songs was going to be a winner, but we didn't expect a million albums."

We feel this new album has more mass appeal."

Murray's Vancouver-based manager, John Allen, says, "People think we sold all those records in the U.S. through *Time-Life*, but it was 60% standard retail."

Jeff Jorgenson, director of demand fulfillment at the Handelman Co. in Troy, Mich., says, "We did very well with *What a Wonderful World*. We did even better with *What a Wonderful Christmas*. [Sparrow] has done well to build up the audience for this new record."

RETIREMENT ON HOLD

Prior to a year-long sabbatical in 2000, Murray had thought about retiring, but the success of *What a Wonderful World* made her reconsider. In 2001 she released *What a Wonderful Christmas*, which sold 250,000 units in the U.S. and 25,800 units in Canada, which pushed her retirement plans back further.

"I keep thinking, 'I'll go one more year.' If I do, I'm not making a big announcement because I might not be able to do it," Murray says. "Last year, I did close to 90 dates. I want to continue touring to support this album."

Booked in the U.S. by International Creative Management and by S.L. Feldman & Associates in Canada, Murray's tour schedule includes concerts in Nashville (Nov. 1-2), Houston (Nov. 9-10), Dallas (Nov. 5), Tulsa, Okla. (Nov. 6), and a week at the MGM Grand in Las Vegas (Nov. 21-27). Plans are also under way for a 14-date Christmas concert tour scheduled to begin Dec. 3 in Cleveland.

The idea for *Country Croonin'* was initially considered when Murray and West first teamed in 1993 to record *Croonin'*, an album of pop standards for EMI Music Canada. During sessions for *What a Wonderful World*, Murray told West to start collecting country songs for the project. According to Murray, it was an enormous job whittling the song list down from 100 to 30 songs for the two-part sessions that began in April at Phase I studio in Toronto.

West cites Ray Charles' groundbreaking 1962 albums, *Modern Sounds in Country and Western Music*, as guiding lights for production. "What Ray Charles did was very different, and it was in the back of my mind to treat these songs as universally and as differently as we could," he says. "It was important to me." "Rather than doing country music, we did music for the country."

OCTOBER 19
2002

Billboard

TOP COUNTRY ALBUMS

Sales data compiled by Nielsen
SoundScan

LAST WEEK	3 WEEKS AGO	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION
1	1	ELVIS PRESLEY	IMPINT & NUMBER/DISTRIBUTING LABEL	NUMBER 1	2 Weeks At Number 1	
2	1	DIKIE CHICKS	IMPINT & NUMBER/DISTRIBUTING LABEL	Elvis: 30 Hit Hits	1	
3	—	LEANN RIMES	IMPINT & NUMBER/DISTRIBUTING LABEL	Twisted Angel	3	
3	2	TOBY KEITH	IMPINT & NUMBER/DISTRIBUTING LABEL	Unleashed	1	
5	3	KENNY CHESNEY	IMPINT & NUMBER/DISTRIBUTING LABEL	No Shoes, No Shirt, No Problems	1	
4	—	TRAVIS TRITT	IMPINT & NUMBER/DISTRIBUTING LABEL	Strong Enough	4	
6	4	SOUNDTRACK	IMPINT & NUMBER/DISTRIBUTING LABEL	O Brother, Where Art Thou?	1	
9	6	MARTINA MCBRIDE	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits	1	
10	8	NICKEL CREEK	IMPINT & NUMBER/DISTRIBUTING LABEL	This Side	2	
8	5	ALAN JACKSON	IMPINT & NUMBER/DISTRIBUTING LABEL	Drive	1	
11	9	DIAMOND RIO	IMPINT & NUMBER/DISTRIBUTING LABEL	Completely	3	
13	7	LEE ANN WOMACK	IMPINT & NUMBER/DISTRIBUTING LABEL	Something Worth Leaving Behind	2	
15	11	MONTGOMERY GENTRY	IMPINT & NUMBER/DISTRIBUTING LABEL	My Town	3	
7	—	STEVE EARLE	IMPINT & NUMBER/DISTRIBUTING LABEL	Jerusalem	7	
14	10	REBECCA LYNN HOWARD	IMPINT & NUMBER/DISTRIBUTING LABEL	Forgive	5	
16	12	TIM MCGRAW	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits	1	
12	—	DELBERT MCCLEINTON	IMPINT & NUMBER/DISTRIBUTING LABEL	Room To Breathe	12	
15	13	THE TRITTY DIRT BAND	IMPINT & NUMBER/DISTRIBUTING LABEL	Well The Circle Go Unbroken, Volume III	18	
20	18	GEORGE STRAIT	IMPINT & NUMBER/DISTRIBUTING LABEL	The Road Less Traveled	1	
19	—	LINDA RONSTADT	IMPINT & NUMBER/DISTRIBUTING LABEL	The Very Best Of Linda Ronstadt	19	
18	13	DARREY WORLEY	IMPINT & NUMBER/DISTRIBUTING LABEL	I Miss My Friend	1	
21	15	TOBY KEITH	IMPINT & NUMBER/DISTRIBUTING LABEL	Pull My Chain	1	
22	17	TIM TAYLOR	IMPINT & NUMBER/DISTRIBUTING LABEL	Set This Circus Down	1	
17	—	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17	
23	21	JOE NICHOLS	IMPINT & NUMBER/DISTRIBUTING LABEL	Men With A Memory	12	
24	20	BRAD PAISLEY	IMPINT & NUMBER/DISTRIBUTING LABEL	Part II	3	
25	19	BLAKE SHELTON	IMPINT & NUMBER/DISTRIBUTING LABEL	Blake Shelton	3	
30	25	GARY ALLAN	IMPINT & NUMBER/DISTRIBUTING LABEL	Alright Guy	4	
31	24	LONESTAR	IMPINT & NUMBER/DISTRIBUTING LABEL	I'm Already There	1	
28	22	ALISON KRAUSS + UNION STATION	IMPINT & NUMBER/DISTRIBUTING LABEL	New Favorite	3	
31	24	GEORGE STRAIT	IMPINT & NUMBER/DISTRIBUTING LABEL	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	
36	29	TRAVIS TRYD	IMPINT & NUMBER/DISTRIBUTING LABEL	Ten Rounds	12	
34	27	SARA EVANS	IMPINT & NUMBER/DISTRIBUTING LABEL	Born To Fly	6	
26	32	DOLLY PARTON	IMPINT & NUMBER/DISTRIBUTING LABEL	Halos & Horns	4	
29	16	AARON TIPPIN	IMPINT & NUMBER/DISTRIBUTING LABEL	Stars & Stripes	10	
35	30	BROOKS & DUNN	IMPINT & NUMBER/DISTRIBUTING LABEL	Stars & Stripes	1	
38	—	BILL ENGVAL	IMPINT & NUMBER/DISTRIBUTING LABEL	Clang Dink: An Autobiography	37	
36	31	WYLLON JENNINGS	IMPINT & NUMBER/DISTRIBUTING LABEL	RCA Country Legends: Wyllon Jennings	19	
40	34	TRAVIS TRITT	IMPINT & NUMBER/DISTRIBUTING LABEL	Chorus	4	
41	35	GARTH BROOKS	IMPINT & NUMBER/DISTRIBUTING LABEL	Scarecrow	1	
42	36	KELLY WILLIS	IMPINT & NUMBER/DISTRIBUTING LABEL	Easy	29	
43	37	MONTGOMERY GENTRY	IMPINT & NUMBER/DISTRIBUTING LABEL	Carrying On	6	
44	38	REBA MCENTIRE	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits Volume III - I'm A Survivor	1	
45	42	CHRIS CAGLE	IMPINT & NUMBER/DISTRIBUTING LABEL	Play It Loud	19	
46	43	NANCI GRIFFITH	IMPINT & NUMBER/DISTRIBUTING LABEL	Winter Marquee	45	
47	44	HANK WILLIAMS	IMPINT & NUMBER/DISTRIBUTING LABEL	The Ultimate Collection	32	
48	45	ANTHONY SMITH	IMPINT & NUMBER/DISTRIBUTING LABEL	If That Ain't Country	26	
49	46	CAROLYN DAWN JOHNSON	IMPINT & NUMBER/DISTRIBUTING LABEL	Boom With A View	8	
50	47	DIAMOND RIO	IMPINT & NUMBER/DISTRIBUTING LABEL	One More Day	5	
51	48	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	Time Life's Treasury Of Bluegrass	27	
52	49	CLEUDUS T. JUDG	IMPINT & NUMBER/DISTRIBUTING LABEL	Cleaudus Easy	19	
53	50	TRICK PONY	IMPINT & NUMBER/DISTRIBUTING LABEL	Three Days	7	
54	51	RANDY TRAVIS	IMPINT & NUMBER/DISTRIBUTING LABEL	Inspirations Of Johnny	34	
55	52	KENNY ROGERS	IMPINT & NUMBER/DISTRIBUTING LABEL	Kenny Rogers Live	63	
56	53	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	Country Favorites	64	
57	54	ROY D. MERCER	IMPINT & NUMBER/DISTRIBUTING LABEL	The Family Album	35	
58	55	SOUNDTRACK	IMPINT & NUMBER/DISTRIBUTING LABEL	Down From The Mountain	10	
59	56	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	O Sister 2: A Woman's Bluegrass Collection	55	
60	57	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	The Best Of America	21	
61	58	ALLISON MOORE	IMPINT & NUMBER/DISTRIBUTING LABEL	Miss Fortini	35	
62	59	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	Dressed In Black: A Tribute To Johnny Cash	53	
63	60	THE FLATLANDERS	IMPINT & NUMBER/DISTRIBUTING LABEL	New Again	19	
64	61	PATTY LOVELESS	IMPINT & NUMBER/DISTRIBUTING LABEL	Mountain Soul	18	
65	62	GUY CLARK	IMPINT & NUMBER/DISTRIBUTING LABEL	The Dark	46	
66	63	VARIOUS ARTISTS	IMPINT & NUMBER/DISTRIBUTING LABEL	Classic Country: More Great Story Songs	69	
67	64	JOHNNY CASH	IMPINT & NUMBER/DISTRIBUTING LABEL	Johnny Cash At Madison Square Garden	60	

OCTOBER 19
2002

Billboard

TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen
SoundScan

LAST WEEK	3 WEEKS AGO	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION
1	1	BASCAL FLATTS	IMPINT & NUMBER/DISTRIBUTING LABEL	7 Weeks At Number 1 Bascal Flatts	125	
2	2	DIKIE CHICKS	IMPINT & NUMBER/DISTRIBUTING LABEL	Wide Open Spaces	222	
3	3	DIKIE CHICKS	IMPINT & NUMBER/DISTRIBUTING LABEL	Fly	162	
4	4	SOUNDTRACK	IMPINT & NUMBER/DISTRIBUTING LABEL	Coyote Tears	116	
5	5	TRAVIS TRITT	IMPINT & NUMBER/DISTRIBUTING LABEL	Stones The Hard Way	104	
6	6	SHANIA TWAIN	IMPINT & NUMBER/DISTRIBUTING LABEL	Come On Over	257	
7	7	LEE ANN WOMACK	IMPINT & NUMBER/DISTRIBUTING LABEL	Hope You Dream	194	
8	8	NICKEL CREEK	IMPINT & NUMBER/DISTRIBUTING LABEL	Nickel Creek	95	
9	9	WILLIE NELSON	IMPINT & NUMBER/DISTRIBUTING LABEL	18 Biggest Hits	203	
10	10	TOBY KEITH	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits Volume One	213	
11	11	FAITH HILL	IMPINT & NUMBER/DISTRIBUTING LABEL	Bravely	152	
12	12	JOHNNY CASH	IMPINT & NUMBER/DISTRIBUTING LABEL	18 Biggest Hits	183	
13	13	THE JUDDS	IMPINT & NUMBER/DISTRIBUTING LABEL	Number One	117	
14	14	TRAVIS TRITT	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits - From The Beginning	300	
15	15	BROOKS & DUNN	IMPINT & NUMBER/DISTRIBUTING LABEL	The Greatest Hits Collection	294	
16	16	HANK WILLIAMS	IMPINT & NUMBER/DISTRIBUTING LABEL	Greatest Hits, Vol. 1	434	
17	17	KEITH URBAN	IMPINT & NUMBER/DISTRIBUTING LABEL	Keith Urban	4	
18	18	GEORGE STRAIT	IMPINT & NUMBER/DISTRIBUTING LABEL	Lonest Greatest Stranded Hits	117	
19	19	GARY ALLAN	IMPINT & NUMBER/DISTRIBUTING LABEL	Snake Rings In The Dust	148	
20	20	ALAN JACKSON	IMPINT & NUMBER/DISTRIBUTING LABEL	The Greatest Hits Collection	363	
21	21	GEORGE JONES	IMPINT & NUMBER/DISTRIBUTING LABEL	18 Biggest Hits	112	
22	22	JOHN DENVER	IMPINT & NUMBER/DISTRIBUTING LABEL	The Best Of John Denver	223	
23	23	JO DEE MESSENA	IMPINT & NUMBER/DISTRIBUTING LABEL	Burn	114	
24	24	TIM MCGRAW	IMPINT & NUMBER/DISTRIBUTING LABEL	Everybody	219	

HOT COUNTRY™ SINGLES & TRACKS

ARTIST PRINT & NUMBER/PROMOTION LABEL	PRICE (\$/UNIT)
Lamarque SEA ALBUM 37	31
Aaron Lines SEA ALBUM 37	32
Kellie Coffey SEA ALBUM 37	33
Mark Pacy WARRIOR BEAT ALBUM 37	33
Steve Amy SEA ALBUM 37	36
Steve Holy SEA ALBUM 37	37
Gary Allan SEA ALBUM 37	38
Jeanette Hansen CAPTAIN ALBUM 37	39
Trace Adams CAPTAIN ALBUM 37	40
Andy Griggs With Michael McBride CAPTAIN ALBUM 37	41
Tanya Tucker TUGHERT ALBUM 37	42
Aaron Tapiro SEA ALBUM 37	43
Rudney Foster SEA ALBUM 37	43
Anthony Smith SEA ALBUM 37	44
Eric Heatherly SEA ALBUM 37	45
Rudney Atkins SEA ALBUM 37	46
Josh Turner SEA ALBUM 37	47
Houstonians News SEA ALBUM 37	48
Dorrie Smith SEA ALBUM 37	49
Kid Rock Featuring Sheryl Crow SEA ALBUM 37	51
Delewis With Bridgette Wilson-Sampras SEA ALBUM 37	52
Darryl Worley SEA ALBUM 37	53
Ned McCay SEA ALBUM 37	54
Holly Lewis SEA ALBUM 37	55
Kevin Donnelly SEA ALBUM 37	30
Nickel Creek SEA ALBUM 37	31
Jamison Clark SEA ALBUM 37	32
Craig Morgan SEA ALBUM 37	33
Bud Martin SEA ALBUM 37	34

ay, 7 days a week. Songs ranked by number of detections. A
if CD Single is unavailable. CD Single available DVD Single available

Billboard® TOP BLUE ALBUMS™

	Nilsen SoundScan	Title
AVAILABLE AT 11	11 Weeks at #1	O Brother Where Art Thou?
	This Side	Will The Circle Be Unbroken, Volume III
	New Fave	Wides & Herms
	Time-Life's Treasury Of Bluegrass	Devo From The Mountain
	O Sister 2 A Women's Bluegrass Collection	Mountain Soul
	O Sister! The Women's Bluegrass Collection	Songcatcher
	The Steam Still Rises	A Hillbilly Tribute To Mountains In Love
	No Other Way	

data past or present Heatseeker title. © 2002 VNU Business Media

Billboard TOP COUNTRY SINGLES SALES

SALES	
Artist	Weeks at Number 1
Dixie Chicks	
Lee Greenwood	
LaAna Rimes	
Joe Nichols	
Emerson Drive	
The Osborne Brothers	
LaAna Rimes	
Kevie Denny	
Aaron Tippin	

Latin Rock Loses WCOM Support

BY RANDY LUNA

SAN JUAN, Puerto Rico—Rock en español will suffer a major setback Oct. 31, when Latin rock station WCOM (Cosmos 94) becomes a Spanish-language top 40 station. The station will go through a facelift, premiering new DJs and a new name—most likely Onda 94—and targeting female listeners age 18 to 34.

The decision to change the format has been attributed to research showing the station was still being associated with rap music, its format prior to switching to Latin rock in 2001. But a well-placed source, speaking off the record, says the change is due to economic reasons and poor management.

"The administration didn't support the [then-] new format," the source says. "They didn't know what could be achieved, since there was no precedent for a rock en español station here. They preferred to offer advertising space on the other stations," the source added, referring to ad sales-tendencies at SBS Puerto Rico, owner of Cosmos and four other stations on the island: 2.93 (salsa), Cima (English-language music of the '80s and '90s), La Mega Estación (English-language top 40), and Estereotipo (Latin ballads). Calls to SBS for comment were not returned.

During the past decade, Cosmos



CORREA

94 has been through several format changes and experimented with top 40 and rap. It changed to rock en español in March 2001 and was

well-received by a new generation of listeners.

Cosmos has been credited with inspiring more local rock bands to release albums. The station was crucial in helping a number of them—including Niño Planetá, Icaro Azul, La Uva, Los Goyos and Tabo Co.—achieve a considerable level of success. The station was also the only avenue for major labels to introduce their international Latin rock roster to the island, to the benefit of such acts as Bersuit, Volumen Cero, Zoe, Santos Inocentes, and Zurdok.

Eduardo E. Correa, owner of ON Stage Performances—a company that produces Latin rock tours around the island and manages Tabo Co. and industrial quintet Vialterna—says, "Cosmos helped a lot by introducing many people to local bands. There were tons of people who didn't know there were many good bands with albums available. More people gradually started to go to shows and support the genre."

According to Arbitron ratings, Cosmos' share dropped 1.6 to 1.2 in the most recent spring ratings, tying for 23rd place in the market of 55 stations.

Cosmos was successful in its niche. Its two-day *Cosmo Loco* Fest took place in late July and featured 10 bands that drew 10,000 people per day—a considerable amount for a station that had been operating with a new format for slightly more than a year.

There have been rumors about the format change for months, but it finally became obvious when the station's music director, Omar Rodríguez—a key figure in launching and promoting the Latin rock format—was let go in August.

Without radio support, many Latin rock bands will have to go back to the traditional promotional system used for the genre: street marketing and live performances.

But many managers are not worried about Cosmos' demise, arguing that bands did well before the station lent its support to Latin rock. "Of course it has an effect, but it isn't like it's over," Correa says. "Cosmos was helping us, but if we don't have this mainstream support, we will go back to the streets."

Bauer adds, "I'm going to get on my new album and parted ways with Fonovisa on financial terms, according to his manager. With the produced disc in hand, Jordi sought a new label, and after meetings with several interested parties, he settled on Sony."

Although the first single from *Tu No Sospechas* is produced and co-written by Jaén, the bulk of the album is produced and co-written by Pérez. "I recorded my first album with my father," he says. "The second with Marco Flores, and the third with Rudy. He had the vision to produce a more pop album for me. I love the

Latin Notas

by Lelia Cobo



JORDI'S UNSUSPECTING PUBLIC: When Spanish singer Jordi debuted material from his upcoming album at a Sony Discos showcase last spring during the Billboard Latin Music Conference in Miami Beach, he projected the aura of a seasoned veteran—the kind who can get inside a song and make it his.



JORDI

At 23 years old, Jordi is indeed a veteran—by lineage (he's the son of renowned singer *Dyango*) and by experience, with two albums under his belt. *Desesperadamente Enamorado* (Desperately in Love), his 1997 debut for Fonovisa, placed Jordi on Latin pop's up-and-coming list, and the title track peaked at No. 2 on the *Billboard* Hot Latin Tracks chart. But after his explosive sophomore effort in 1999, Jordi fell out of sight. Three years later, he has re-emerged with a new company (Sony Discos), new producers (Rudy Pérez and Alejandro Jaén), and a new album, *Tu No Sospechas* (You Don't Suspect) released Oct. 2. The first single and title track currently stands at No. 30 on the *Billboard* Latin Pop Airplay chart.

Although Jordi does not view his disc as a comeback, he prepared for it as if it were. Time out of the spotlight was spent taking lessons in singing, dancing, acting, and English. One year ago, he began work on his new album and parted ways with Fonovisa on financial terms, according to his manager.

With the produced disc in hand, Jordi sought a new label, and after meetings with several interested parties, he settled on Sony.

Although the first single from *Tu No Sospechas* is produced and co-written by Jaén, the bulk of the album is produced and co-written by Pérez. "I recorded my first album with my father," he says. "The second with Marco Flores, and the third with Rudy. He had the vision to produce a more pop album for me. I love the

way he views music." Jordi says he wanted something more youth-oriented but also more elaborate: "Something that was full of musical details, like Maxwell, for example."

While *Tu No Sospechas* boasts signature Jordi songs—romantic, full, sweeping tracks—it's decidedly more light-hearted and playful than its predecessors.

According to Sony—which is intent on grooming a new generation of acts—it made sense to sign a balladeer with a tried-and-proven track record, in addition to a very defined style and persona, at only 23 years old.

Jordi has never been strongly marked in his home country of Spain, but he is also a natural for promotion in that market, and he has deliberately included both Latin and Spanish influences for his album.

When all is said and done, he says, the true measure of his success lies in his dad's discerning eye. "My father is a very charming man, but when it comes to teaching his sons, he does it more by tearing down what we do than praising us," Jordi says with a laugh. "And that's really helped me, because it's helped me overcome the defects. This is the first time I've seen him truly delighted with one of my albums. He's really loved it."

ESTEFAN HONORED: Producer Emilio Estefan was honored Oct. 6 by Secretary of State Colin Powell in front of the U.S. Congress and a group of Latin ambassadors to the U.S. In a special ceremony celebrating Hispanic Heritage Month, Estefan was recognized for his contributions to Latin communities in the U.S. It's the first time Congress has bestowed such an honor.

"You can never forget where you come from," an emotional Estefan tells *Billboard*. "To be recognized for your Hispanic roots is a big thing. Twenty years ago, this would have never happened—that a Latino would be honored in such a way."

Powell pointed out that he met Estefan years ago, when he and Estefan's wife, Gloria, were distributing food in Homestead, Fla. after Hurricane Andrew.

On Oct. 9, Estefan also produced a Hispanic music special at the White House featuring performances by Gian Marco, Jai Velázquez, and Jennifer Peña. Carlos Ponce was the MC.

In other Poncés news, the singer/producer's first album with his brothers, *Los Poncés*, is the reality/musical talent-search TV show that will begin airing on the Telemundo network in late October.

Los Tigres Roam Spain Seeking Fresh Fans

BY HOWELL LEWELYN

MADRID—Not all regional Mexican music is squeaky-clean family fare. There is also the stupendous offshoot known vulgarly as *narcocorrido* for its alleged ties to drug culture. The masters of the style are Los Tigres del Norte, winners of a 1988 Grammy Award and a group of classic good guys with the faces of assassins.

After 30 years building their image and a cult following (helped by the decision of radio programmers in some Mexican states to ban some of their corridos), the California-based Los Tigres finally made it to Spain in September. Their tour coincided with their first album release in Spain, the double *20 Grandes Éxitos* on the Frequency-Run Vía Musical label. The album reached No. 31 on the Spanish albums chart two weeks after its release.

The six-gig tour was presented by promoter La Fábrica de Ideas after a lot of back and interest from major promoters, which worried about Los Tigres' prior lack of commer-

cially available music in the market. It was bolstered by the cooperation of record outlets FNAC and Madrid Rock. The retailers organized a mariachi procession along the capital's Gran Vía main drag, followed by a tequila-sodden party at Madrid Rock and an appearance by Spain's top-selling novelist, Arturo Pérez-Reverte. His latest work, *La Reina del Sur*, was inspired by the Los Tigres song "Contrabando Y Traición" (Contraband and Treachery).

"We focused great importance on the summer release of *30 Grandes Éxitos*, because Los Tigres had never been released in Spain before," FNAC music sales manager Javier López says. "After their Madrid concert [on Sept. 11], sales shot up, and we were happy to organize the mariachi procession between here, where the band met the public, and Madrid Rock."

The visit of Los Tigres was a delight for Latino music fans in Spain, being a break from more overly romantic Latin music. A second tour in July 2003 is expected.

TO OUR READERS

America Latina will return next week.

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

¡Pop!

Straining against form and radio formats, a genre grows up, and the slow but steady sound of change rings the air.

BY LEILA COBO

MIAAMI—If there is a constant and generalized complaint among record executives in regard to the development and growth of Latin music, it would have to be the difficulty of getting new acts and new music on Spanish-language radio.

Aside from being constant, the conflict is certainly not unique to Latin music; the goals of radio stations and record labels are always conflicting. But Spanish-language radio is notoriously conservative and unwilling to go outside its format, presenting a formidable barrier toward the development of new artists.

And yet, a very slow but steady sound of change has been heard lately over the airwaves, as several more-established artists have charted with tracks that are distinctly different from the long-standing, homogenized pop that has dom-

inated pop radio for so many years. This, in turn, has paved the road for newer, younger acts, such as Sin Bandera, La Oreja de Van Gogh, Yvianeta and Juanes, to make it onto the charts. The fact is, Latin pop is changing, and Latin pop radio is changing—albeit slowly—with it.

"Latin music is in a state of change," says Jorge Vilamizar, lead singer and songwriter of pop trio Los Balcóns, which plays a fine fusion of pop, rock and Caribbean rhythms with intelligent lyrics and recently released its sophomore album on Warner Music Latina. "And, for some reason, it seems like a brake was applied. Someone said, 'You [Latin music] stay in the '80s.' But time doesn't forgive, and things are changing, thank God. Which is good for young acts—those of us who do things that are completely Latin but can't be boxed into the old standards of music."

But, aside from newer acts, pop mainstays like Thalía and Cristian Castro are opting for a different sound: one that still relies on catchy hooks and often romantic lyrics but branches out on instrumentation and incorporation of different styles.

"I've dared take a little of a risk," says balladeer Castro, talking about "Cuando me Miras Así," the new single off his greatest-hits album. "It's a different concept, different from what I've done before. This song is more Spanish, more European-sounding. It has an African rhythm that's very seductive, very ethnic." Fresh and different have been adjectives often long-taken in Latin pop because they tend to be shunned in radio, even though there are notable exceptions to that rule, including Shakira and Carlos Vives.

RADICAL RUBIO

But the possibilities of freshness in unadulterated pop music (Shakira, after all, is rock-based, while Vives is tropical-based) were showcased on Paulina Rubio's *Paulina* album, which spawned

Continued on page LM-3



Los Balcóns



Sin Bandera



Cabas

Touring Puerto Rico: Big Business For A Tiny Isle

BY RANDY LUNA

SAN JUAN, PUERTO RICO—What do acts as diverse as merengue orchestra Limite 21, cover band Alagante and rockers Skapulario have in common? They enjoy a hectic booking schedule in the small island of Puerto Rico.

In a single market like Puerto Rico—a mere 100 by 35 miles and home to just 3.5 million people—touring is big business. Artists can make a living playing on the island the whole year round.

Activities as diverse as private parties, senior proms, sponsored events, club presentations, festivals and student parties allow artists to live off their performances.

"Throughout the year, there are all kinds of different activities, to the extent that artists don't have to go out of Puerto Rico in order to make a living," says Edwin Covas, a senior booking agent at

DME, a management, production and promotion firm with offices in San Juan, New York and Los Angeles that handles the careers of Domingo Quiñones, Limite 21,



Edwin Madina: "Sponsors are crucial."

The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it's a small country, Puerto Rico encompasses 78 cities, with a vast number of private and public events during the entire year.

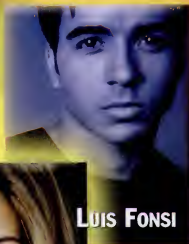
Tony Tin Tin, Jerry Rivera and Victoria Zandrea. Limite 21 is a good example. This past summer alone, the 12-year-old band, which is about to release its 11th studio album with EMI Latin, played 97 gigs between May 12 and July 29. "When it is an established artist like Limite 21, there is a demand for them: an average of 200 dates a year. May and June 2003 are booked almost completely," adds Covas, referring to the senior-prom season.

Continued on page LM-6

Siempre Creando Éxitos en La Isla del Encanto...



VICO C



LUIS FONSI



OSCAR SERRANO



YAIRE



ALEJANDRO
MONTALBAN



EDUARDO
REYES



IGNACIO PEÑA



VICTOR MANUELLE

Para más información, llamar a:
Ana Rosa Santiago
Calle Borí #1542, Local A
San Juan, Puerto Rico 00927
(787) 281-0782

Las
VENTAJAS
de **ASCAP**



www.ascaplatino.com
www.ascap.com

MARILEN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

IPOPI!

Continued from page LM-1

nearly half a dozen radio singles, none of them traditional in sound, at the time of the album's release two years ago. This song, songwriter/producer Estéfano, who has written several *Paulina* tracks, was tapped to produce and write several tracks on Thalía's new, eponymously titled disc.

"[Thalía] had that image of [her characters in soap operas], but she's far cooler than that," says Estéfano, who wrote the first single, "Tú Y Yo," a dance track with rock edges. "When I met her, I thought she had far more of a rock streak and was more aggressive. I wanted to show her the way she was."

Thalía's revamped sound is part of a generalized trend toward the search for hipper sound in Latin pop, especially since many of Latin music's biggest acts—including Rubín herself—are recording in English. That kind of sound can be found in the Juanes-penned single "A Dios le Pido," which has hovered at the top of the charts for weeks, and also in the music of Mexican pop duo Sin Bandera, which blends traditional Latin pop influences—like José José—with R&B and hip-hop.

"Sin Bandera is a blend of both our tastes and feelings," says Noel Schajris, half of the duo. "We like things like bossa nova, R&B, Brian McKnight."

In the U.S., there's a duo we love, K-Ci & JoJo. We're very satirical, very broad. That's also why we took the name Sin Bandera [No Flugs]."

Aside from playing music that defies categorization, Schajris and partner Leonel García are also instrumentalists who play on their own albums, another tendency cropping up in pop music.

"One day I said, 'I don't see so many solo artists, but I think there's a group that can do the love songs and actually play the instruments.' I think the market needs that," says producer Rudy Pérez, who signed the band to his fledgling label, RPE, a joint venture with the Univision Music Group.

DIFFICULT DEFINITIONS

Pérez, who has already innovated by inserting R&B strains into the music of acts like Luis Fonsi and Christina Aguilera's Spanish tracks, admits that he tailored Area 305's sound to make it more accessible to radio—adding drums, for example, and emphasizing repertoire with hooks and memorable

lyrics—but the final result is still classless-driven and less slick than more traditional fare.

And, like Sin Bandera, Area 305 has a hard time defining its sound, with singer/bassist Tony Choy calling it a "fusion pop band." Cabas, a Colombian newcomer who fuses traditional folk rhythms from his country with pop, rock and tropical fare, labels his music "porno-pop: really dirty pop, sensual and sweaty and with no rules."

In fact, Area 305's music is far more thought out than that, says Cabas, who has taken the traditional folk rhythms of Colombia and built



Cristian Castro

upon them songs that make you rock and take you to the dance floor. "More than tropical, what I do is Caribbean, because tropical music is standardized in a manner where my music doesn't fit," he says.

But, because much of the music being made today doesn't fit in the formats carved out for it, those formats are expanding. Just as Cabas is finding a space in tropical radio, so is Spain's La Oreja de Van Gogh—whose dreamy music is reminiscent of Dido—finally finding a space in Latin pop radio with fine songs like "La Playa." Granted, La Oreja has had to make its bones, so to speak, by breaking first in its native Spain and, later, in Mexico before making a dent in the U.S. But throughout, the group's music remained constant: in the end, the band didn't have to adapt to radio, but rather, radio had to open its doors to La Oreja.

Other bands now's the moment for their sound and for the labels to take into consideration that this is the moment for hip music, for music that young listeners want to hear," says Nestor Rocha, PD for Los Angeles pop station Superestrella. ■

Exploiting Catalog "It's the way to survive now."

Publishers and labels are seeking—and finding—attractive ways to put vintage material in front of new audiences.

BY LEILA COBO

MAMI—With the recording industry in distress and with Latin music showing its first truly major pit in sales in recent memory, labels and publishers are more than ever delving into their repertoire to find creative ways to exploit their catalog.

Just how hard are they trying? In the Aug. 31 edition of *Billboard*'s Top Latin Album charts, an astounding 24 albums out of the 73 listed were compilations or greatest-hits discs. This number didn't even include MTV *Unplugged* or

lishing. Because J&N's catalog isn't as extensive as that of a major label, its exploitation has been built around a group of series—*Mérenhitis*, *Salsalitos* and *Bachatahitis*—released at the end of the year, and another two series—*Barbatutas* and *Veranozo*—released in summer. Beyond merely turning a profit for labels, the increased exploitation of catalog is beneficial to publishers at all levels.

"It's a way of recycling the catalog and keeping it alive," says Juan Carlos Barguil, VP finance/ Latin

Solo Exitos (Number One Hits Only), a NOW type compilation joint venture between Sony and Warner.

"It's easier to get the caliber of repertoire when you have a joint-venture partner," says Carlos Tabakof, senior director, strategic marketing, for Warner Music Latin America.

Solo Exitos 101.3 is slated for release in November, following sales in excess of 500,000 units region wide (including the U.S.) of its preceding volumes. But internally, labels are also working

more closely with their own publishing arms to produce compilations and special projects. "[Strategic marketing] was pretty much an informal area within the company," says Guillermo Pages, who last year was appointed director of the then newly created strategic division of EMI Latin (the now supervises the Latin region and the U.S.). Exploiting the catalog, he says, was, of course, done before, "but not with a structured release schedule or with a concept in mind or establishing who you're going to strategically work your catalog with."

SELENA REISSUED

Success stories include *Édo es la Nuestra* ("This Is Ours"), a 20-title series developed for the regional Mexican market that includes EMI's major acts in the genre. Aside from its strong regional Mexican catalog, EMI also has the rights to the Hispanovox catalog from Spain, which includes the work of acts such as Raphael, Paloma San Basilio and José Luis Perales. Currently, EMI is in the process of reissuing the entire Selena catalog, with Pages as reissue producer.

Working in tandem with its sister labels has always been a priority at Sony/ATV Discos Music Publishing, says Carmen Alfano, senior director, publishing.

"We always work so that our songs are in the releases put out by

Continued on page LM-6



From left: Arc's Barguil, Sony/ATV's Alfano, Univision's Behar

live albums, which, if factored in, would mean more than one third of the albums on the Latin charts are based upon old catalog and not new material. This is a far higher ratio of catalog-based material than that found on the *Billboard* 200 chart, where most compilations are soundtracks—a rarity in the Latin charts.

"I think everybody would agree that the market has been very weak in the past two years, and it's not conducive to breaking new acts," says Bruce Macintosh, head of UMS, Universal Music Latino. "So catalog is an attractive option, and you're bringing out product in the form of compilations, specials, series and the like. So we've made the most of working these established hits and artists and marketing them in ways that weren't done before."

"Companies are exploiting their catalog because it's the way to survive now," adds Juan Hidalgo, president of J&N Records, which has its own publishing, J&N Pub-

American Operations for Arc Music Group, which administers the catalog for Discos Fuentes and Edmúndica in the U.S., among others. "It's especially helpful for publishers with older catalog. When labels decide to release compilations it helps us, and, with the Latin catalog, we've had very good results, as there are many independent labels—Lidérés, Madacy—as well as majors who are contacting us to license masters."

JOINT VENTURES

Reissuing old catalog allows new audiences to hear old tracks—often leading to new artists-opting to record forgotten material. At the same time, publishers are also benefiting from label's increasing openness to put out albums and compilations as joint ventures with other labels.

Among the most successful are Radio Hits, a joint venture set up between Universal, BMG and EMI for distribution in the U.S. and Latin America, and Número Uno

LATIN MUSIC 6-PACK

Year-To-Date Charts

The chart recaps in this Latin Music 6-Pack offer a year-to-date preview of how those categories are shaping up for Billboard's Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 21 issue. Radio recaps are based on airplay monitored by Nielsen Broadcast Data Systems. Sales recaps are based on point-of-sale data compiled by Nielsen SoundScan. Ranks reflect accumulated gross audience impressions on the radio charts, or accumulated units sold on the retail charts, for each week titles appeared on the pertinent chart. The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Top Latin Albums

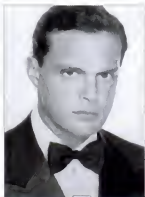
Pos. TITLE—Artist—Imprint/Label

- 1 **LIBRE**—Marc Anthony—Columbia/Sony Discos
- 2 **MIS ROMANCES**—Luis Miguel—Warner Latina
- 3 **MTV UNPLUGGED**—Alejandra Sanz—Warner Latina
- 4 **GRANDES EXITOS**—Chayanne—Sony Discos
- 5 **DEJAME ENTRAR**—Carlos Vives—EMI Latin

- 6 **ALEXANDRE PIRES**—Alexandre Pires—RCA/BMG Latin
- 7 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 8 **LAS 30 CUMBIAS MAS PAGADAS**—Various Artists—Disa/UG
- 9 **EN VIVO: OSEOE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Hugobol/Bolboa
- 10 **SURIENDO A SOLAS**—Lupillo Rivera—Sony Discos



Marc Anthony and Luis Miguel



Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **QUITAME ESE HOMBRE**—Pilar Montenegro—Univision
- 2 **Y TU TE VAS**—Chayanne—Sony Discos
- 3 **SUERTE**—Shakira—Epic/Sony Discos

- 4 **USTED SE ME LLEVO LA VIDA**—Alexandre Pires—RCA/BMG Latin
- 5 **TANTITA PENA**—Alejandra Fernández—Sony Discos
- 6 **YO QUERIA**—Cristian Arias/BMG Latin
- 7 **ENTRA EN MI VIDA**—Sin Bandero—Sony Discos
- 8 **YO PUEDO HACER**—Ricardo Montaner—Warner Latina

- 9 **A DIOS LE PIDO**—Juanes—Surco/Universal Latino
- 10 **NECESIDAD**—Alexandre Pires—RCA/BMG Latin

Top Latin Pop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **MIS ROMANCES**—Luis Miguel—Warner Latina
- 2 **MTV UNPLUGGED**—Alejandra Sanz—Warner Latina
- 3 **GRANDES EXITOS**—Chayanne—Sony Discos
- 4 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 5 **ALEXANDRE PIRES**—Alexandre Pires—RCA/BMG Latin
- 6 **REVOLUCION DE AMOR**—Manó—Warner Latina
- 7 **DE UN SOLO SENTIMIENTO**—Charlie Zito—Sanolux/Sony Discos
- 8 **OSANOGA**—Pilar Montenegro—Univision/UG
- 9 **THALIA**—Thalía—EMI Latin
- 10 **UN DIA NORMAL**—Juanes—Surco/Universal Latino

Continued on page LM-4



Lanfranco Music

una editora pequena
con GRANDES AUTORES

Nelia Music (BMI)

Samalea Songs (ASCAP)

En el decimo aniversario de su primera entrega de **PREMIOS LANFRANCO**, efectuada en la DISCOTECA ISADORA en SAN JUAN, PUERTO RICO, **LANFRANCO MUSIC** felicita a los siguientes **GRANDES AUTORES**, ganadores de **DISCOS DE PLATINO** por canciones incluidas en discos con ventas de mas de 100,000 unidades y **DISCOS DE ORO** por mas de 50,000 unidades, ambos con creditos de radiodifusion.

GIL FRANCISCO

(Disco de Platino)
SE ME ROMPE EL ALMA
AL IGUAL QUE AYER
AL IGUAL QUE YO
(VICTOR MANUELLE)

RICARDO QUIJANO

(Disco de Platino)
EL PALOMINO
(LOS PALOMINOS)
(Disco de Oro)
CUANDO TU ME BESAS
(LA MAFIA)
CONTIGO
(LA MAFIA)

ALEJANDRO VEZZANI

(Disco de Oro)
QUE LOCURA ENAMORARME DE TI
(HUEY DUNBAR & EDDIE SANTIAGO)

Si es Usted **COMPOSITOR** de una obra incluida en un album ya lanzado en los Estados Unidos o Puerto Rico, o que lo sera en el futuro cercano, que no la haya firmado con alguna editora y quiere ser parte de nuestra Familia de **GRANDES AUTORES**, puede contactarnos. **LOS PRIMEROS CINCO AUTORES** RECIBIRAN UN BONO DE MIL DOLARES POR CADA COMPOSICION QUE FIRMAN CON NUESTRA EDITORA

ARMANDO J. SAMALEA/SILVIA SAMALEA * En Miami Tel/fax:(305)266-6498/(305)668-3349 * Email:SAMALEA@aol.com * Website:www.LanfrancoMusic.com

CUANDO ME MIRAS ASÍ



CRISTIAN

GRANDES HITS

INCLUDES HIT SINGLE "CUANDO ME MIRAS ASÍ"
IN-STORES NOW!

LLORAN LAS ROSAS • POR AMARTE ASÍ • CUANDO ME MIRAS ASÍ * • AZUL • VOLVER A AMAR
ESCONDIDOS DUETO CON OLGA TAÑÓN • MIEDO * • YO QUERÍA • PASIÓN DUETO CON GRUPO LÍMITE • LLOVIENDO ESTRELLAS
VERONICA • SOLEDAD * • ELLA DUETO CON JOSÉ ALFREDO JIMÉNEZ • MI VIDA SIN TU AMOR
LO MEJOR DE MI • DESPUÉS DE TI...QUÉ? DUETO CON RAUL DI BLASIO

CATALOG

Continued from page LM-3

our Sony family," says Alfano. "What we are doing differently to exploit old catalog is to work it more with synchronizations—with movies, commercials and TV. Even in American TV, where

they use Latin music. When sales aren't as strong, we have to look for other ways to generate income."

A focused strategy on catalog exploitation is providing results at Univision Music Group, whose newly created Universal Music Publishing division—run by Lynette Brehm (previously in Sencet Latina)—now owns Fonovisa's publishing and half of Disa's publishing. Multiple compilations and hits albums belonging to those two labels, and to Univision Music Group, are currently on the Top Latin Albums chart. "Once we made the decision to be in the publishing business, we're going to be in it wholeheartedly, and we're going to be very competitive and we already have a pretty impressive library of properties," says Univision Music Group chairman José Béhar.

Similarly, for labels such as BMG and Warner, the recent acquisition of catalog from Mexico (RCA for BMG and Peerless for Warner) has allowed them to release a flood of material into the U.S. Latin market. BMG has been steadily releasing collections off RCA's Mexico catalog, including two collections of Mexican icon José Alfredo Jiménez: *100 Clásicos, Vols. 1 and 2* currently on the charts.

"The fact that we hold all the masters and all that music is

part of Latin music history makes it a very strong part of the BMG product," says Anthony González, catalog exploitation manager for BMG U.S. Latin. At the same time, he adds, BMG U.S. Latin is being aggressive with its frontline catalog as well, as evidenced by the recent release of a Cristian Castro greatest-hits album.

What it boils down to, however, is not simply churning out cat-

alog but developing a strategy for making the most of it in the long term. "If you don't do anything important or new with it, it's simply a rerun, and that's not a strategic marketing concept," says Luana Paggi, senior VP international marketing, Sony Music International-Latin America. "Our function is to find an intelligent and attractive way to exploit the catalog again." ■

KUBANEY.COM



LOS EXITOS DE LA
CocaBard
Fernando VILLALONA

3014 NW 79TH AVE • MIAMI, FL 33122
TEL: 305.591.7694 • FAX: 305.477.0789



471 WEST 42ND ST. • NEW YORK, NY 10036
TEL: 212.563.4508 • FAX: 212.563.2042

PUERTO RICO

Continued from page LM-1

"Puerto Rico has the capacity to make an artist live well," confirms Edwin Medina of Skandalo Music, a company that manages rock bands Skapulario, Malas Mañas, Fuga Alterna and PVC. "Skapulario last year alone had a net income of over \$300,000—without taking into account merchandise, sponsorships or album sales," states Medina, referring to the 10-year-old rock/ska band that is in pre-production for its fourth album.

Among the acts that stay busy year-round are Giselle, Grupomania and Victor Manuel in the tropical field; La Secta and Cultura Proletaria in the rock en español genre; Sal Pa Fuera, Algarate and Bartolo & The Heartbreakers in the cover-band area; and Lito y Polaco, Wicky y Yandel, and Master Joe y OG Black in the rap area.

DIVIDE AND PROSPER

The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it's a small country, it encompasses 78 cities, with a vast number of private and public events during the entire year.

Adding to the phenomenon is the economy and mentality of the islanders. While many Puerto Ricans don't have the resources to attend major concert events—many of which only take place in San Juan, the capital city—others simply don't attend because most towns are located over an hour's drive from San Juan, too long in the mind-set of the population. This makes audiences support the artist and activities they get in their own towns. "This creates a great touring business," says Medina. "You can play more than 200 gigs in a year and might end up not visiting some cities. It is a cultural thing. When artists tour the U.S., because it's so big, it's normal for people to travel great distances to see someone. But here, they know they'll eventually play in their own town."

"We might have played a festival, but [have] a big show, the club, a cab," says Peter Cruz, owner of Peter Promotions, a 24-year-old booking agency that handles the careers of Algarate, Millo Torres and Sonya Cortes, among others.


"There are many free events, and, because people might not have transportation, municipalities provide the avenues for the talent to reach the people," Algarate, in fact, is one of the busiest bands on the island, if not the busiest. They're booked the entire year, playing to listeners of a variety of music genres. "Thank God we have been able to pay all our debts on time," laughs Cruz.

SHOW UP AND SHINE

Aside from the infrastructure, an important factor contributing to a constant flow of gigs is professionalism on the artist's team. A good manager, along with a well-rehearsed show and an excellent road staff, can make the difference between a second booking or a last. "Having good relationships [with event producers] is very important. That the artist is on time makes a difference. But what's more important is that the artist shines on stage," says Cruz.

Sponsors are increasingly playing an important role in providing venues for artist to play. This past summer, well-rounded promotional campaigns by beer and liquor brands promoted bar programs and festivals where the main feature was live acts. While the consumer receives free entertainment, sponsors use music as the medium to promote their products. "Sponsors have to be any artist," says Medina. "Out of the 145 dates that Skapulario played last year alone, probably 100 were sponsored events, which gives us presence everywhere and helps the pocket of the club buyers. Sponsors have realized the easiest way to reach their clients is by having the right artist."

But even those artists who could keep busy all year playing in Puerto Rico find that playing other countries is sometimes a priority to develop. "We block dates out of the [calendar] year to go to Central and South America, but without forgetting Puerto Rico," says Covas, referring to Limite 21's secondary markets like Orlando, Columbia, and San Juan, Puerto Rico, which the orchestra visits at least once a year. "This country is privileged because we are rich in talent, and we like to party the whole year," explains Cruz. ■



Kumbia Kings
All mixed up
Grammy Winner, 2-time Latin Grammy nominee,
4 Billboard Latin Music Awards.

Contraversal video of
"LA CUCARACHA"
included in Limited
Edition Enhanced CD



Carlos Vives
Non Stop
Remixes
6 Latin Grammy nominations
Grammy Winner-Best Traditional Tropical Album
Latin Billboard Nominee
Cat # 42364



REYES RECORDS INC.
CD'S • CASSETTES • DVD'S & MUSICAL VIDEOS
140 NW 22 Avenue, Miami, Florida 33125 • Tel: (305) 541-6686 • Fax: (305) 642-2785
E-MAIL: reyesrecords@reyesrecords.com WEB-SITE: reyesrecords.com
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC
MAJOR CREDIT CARDS ACCEPTED



SHAKIRA
VIDEO OF THE YEAR

BMI

congratulates our

LATIN GRAMMY winners



KIKE SANTANDER
PRODUCER OF THE YEAR



GILBERTO GIL
BEST BRAZILIAN/ROOTS/REGIONAL ALBUM



JIMMY GONZALEZ Y EL GRUPO MAZZ
BEST TEXANO ALBUM



RAMON AYALA Y SUS BRAVOS DEL NORTE
BEST NORTEÑO ALBUM



ERNO LOBO
BEST MPB ALBUM
(MUSICA POPULAR BRASILEIRA)

BEST TRADITIONAL TROPICAL ALBUM



JUANES
BEST ROCK SONG
"A DIOS LE PIDO"



ISRAEL "CACHA" LOPEZ



REBO VALDES



CARLOS "PATATO" VALDES

AND WE SALUTE
VICENTE FERNANDEZ

LARAS PERSON OF THE YEAR



HUMBERTO GATICA
RECORD OF THE YEAR
ALBUM OF THE YEAR



KENNY O'BRIEN
RECORD OF THE YEAR
ALBUM OF THE YEAR



FREDDIE MARTINEZ, SR.
BEST REGIONAL MEXICAN SONG
"DEL OTRO LADO DEL PORTON"



LATIN MUSIC 6-PACK

CHARTS

Continued from page LM-4

Top Latin Pop Album Artists

Pos. ARTIST (No. of Charted Titles) Impresaria/Label

- 1 LUIS MIGUEL (1) Warner Latina
- 2 ALEJANDRO SANZ (2) Warner Latina
- 3 CHAYANNE (1) Sony Discos
- 4 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latin
- 5 ALEXANDRE PIRES (1) RCA/BMG Latin
- 6 MANA (1) Warner Latina
- 7 CHARLIE ZAA (1) Sonolux/Sony Discos
- 8 PILAR MONTENEGRO (1) Univision/UC
- 9 THALIA (1) EMI Latin
- 10 JUANES (2) Surco/Universal Latina

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER LATINA (8)
- 2 SONY DISCOS (17)
- 3 EMI LATIN (6)



Alexandre Pires and Shakira



- 4 RCA (3)
- 5 UNIVERSAL LATINO (5)

Top Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER LATINA (12)
- 2 SONY DISCOS (20)
- 3 EMI LATIN (6)
- 4 UNIVERSAL LATINO (6)
- 5 BMG LATIN (8)

Latin Pop Airplay Titles

Pos. TITLE—Artist—Impresaria/Label

- 1 SUERTE—Shakira—Epic/Sony Discos
- 2 USTED SE ME LLEVO LA VIDA—Alexandre Pires—RCA/BMG Latin
- 3 Y TU TE VAS—Chayanne—Sony Discos
- 4 QUITAME ESE HOMBRE—Pilar Montenegro—Univision
- 5 YO QUERIA—Cristian—Ariola/BMG Latin
- 6 ENTRA EN MI VIDA—Sin Bandera—Sony Discos

Sony
discos



WARNER MUSIC
LATINA

- 3 CRISTIAN (3) Ariola/BMG Latin
- 4 ENRIQUE IGLESIAS (2) Interscope/Universal Latina
- 5 CHAYANNE (2) Sony Discos
- 6 RICARDO MONTANER (4) Warner Latina
- 7 LUIS MIGUEL (3) Warner Latina
- 8 CARLOS VIVES (3) EMI Latin
- 9 ALEJANDRO FERNANDEZ (2) Sony Discos
- 10 PILAR MONTENEGRO (1) Univision

Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (32)
- 2 WARNER LATINA (17)
- 3 RCA (8)
- 4 EMI LATIN (17)
- 5 ARIOLA (13)

Latin Pop Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (45)
- 2 BMG LATIN (20)
- 3 UNIVERSAL LATINO (22)
- 4 WARNER LATINA (20)
- 5 EMI LATIN (17)

Latin Pop Airplay Artists

Pos. ARTIST (No. of Charted Titles) Impresaria/Label

- 1 ALEXANDRE PIRES (3) RCA/BMG Latin
- 2 SHAKIRA (3) Epic/Sony Discos

THINK FAMOUS!

RICKY MARTIN
CHAYANNE
CRISTIAN
PAULINA RUBIO
DAVID BISBAL
GILBERTO SANTA ROSA
DIEGO TORRES
OLGA TAÑON
BANDA PACHUCO
MANNY MANUEL

MARC ANTHONY
NOELIA
NATALIA OREIRO
JENNIFER PEÑA
KABAH
CARLOS PONCE
INDIA
EDNITA NAZARIO
CHEO FELICIANO
TONY VEGA

SANTANA
TITO NIEVES
OSCAR D'LEON
GUARDIANES DEL AMOR
BRENDA K. STARR
LUCERO
JAIME CAMIL
GISELLE
LOS FUGITIVOS
EL GRAN COMBO...

WE THANK ALL OF THE ARTISTS WHO HAVE RECORDED FAMOUS SONGS.



The Famous Music Publishing Companies • 10635 Santa Monica Boulevard, Suite 300 • Los Angeles, California 90025
Contact: Claribel Cuevas • claribel_cuevas@paramount.com • TEL (310) 441-1318 • FAX (310) 441-4729



marta sánchez soy yo

The Voice

Platinum artist
Includes her smash hit "Soy yo"



muxxic
granviamusical

Available in all Latin America

Sales data compiled by  Nielsen SoundScan

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST
1	ENRIQUE IGLESIAS	1	ANGEL LOPEZ	1	ANGEL LOPEZ	1	ANGEL LOPEZ	1	ANGEL LOPEZ	1	ANGEL LOPEZ
2	MANA	2	PILAR MONTENEGRO	2	PILAR MONTENEGRO	2	PILAR MONTENEGRO	2	PILAR MONTENEGRO	2	PILAR MONTENEGRO
3	LAS KETCHUP	3	LOS HURACANES DEL NORTE	3	LOS HURACANES DEL NORTE	3	LOS HURACANES DEL NORTE	3	LOS HURACANES DEL NORTE	3	LOS HURACANES DEL NORTE
4	SELENA	4	GRUPO BRYNDIS	4	GRUPO BRYNDIS	4	GRUPO BRYNDIS	4	GRUPO BRYNDIS	4	GRUPO BRYNDIS
5	JUANES	5	LA LEY	5	LA LEY	5	LA LEY	5	LA LEY	5	LA LEY
6	LUPILLO RIVERA	6	LOS RELEEROS DEL NORTE	6	LOS RELEEROS DEL NORTE	6	LOS RELEEROS DEL NORTE	6	LOS RELEEROS DEL NORTE	6	LOS RELEEROS DEL NORTE
7	CONJUNTO PRIMAVERA	7	INTOCABLE	7	INTOCABLE	7	INTOCABLE	7	INTOCABLE	7	INTOCABLE
8	LIBERACION	8	GRUPO BRYNDIS	8	GRUPO BRYNDIS	8	GRUPO BRYNDIS	8	GRUPO BRYNDIS	8	GRUPO BRYNDIS
9	THALIA	9	GRUPO EXTERMINADOR	9	GRUPO EXTERMINADOR	9	GRUPO EXTERMINADOR	9	GRUPO EXTERMINADOR	9	GRUPO EXTERMINADOR
10	VARIOUS ARTISTS	10	GRUPO MONTEZ DE DURANGO	10	GRUPO MONTEZ DE DURANGO	10	GRUPO MONTEZ DE DURANGO	10	GRUPO MONTEZ DE DURANGO	10	GRUPO MONTEZ DE DURANGO
11	VARIOUS ARTISTS	11	LOS ORIGINALES DE SAN JUAN	11	LOS ORIGINALES DE SAN JUAN	11	LOS ORIGINALES DE SAN JUAN	11	LOS ORIGINALES DE SAN JUAN	11	LOS ORIGINALES DE SAN JUAN
12	JENNIFER PENA	12	LOS ANGELES AZULES	12	LOS ANGELES AZULES	12	LOS ANGELES AZULES	12	LOS ANGELES AZULES	12	LOS ANGELES AZULES
13	CRISTIAN ARANDA	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	13	RAMON AYALA Y SUS BRAVOS DEL NORTE
14	CHAYANNE	14	ADRIAN VILLARREAL	14	ADRIAN VILLARREAL	14	ADRIAN VILLARREAL	14	ADRIAN VILLARREAL	14	ADRIAN VILLARREAL
15	LOS TEMERARIOS	15	VARIOUS ARTISTS	15	VARIOUS ARTISTS	15	VARIOUS ARTISTS	15	VARIOUS ARTISTS	15	VARIOUS ARTISTS
16	OLIBERTO SANTA ROSA	16	JOAN SEBASTIAN	16	JOAN SEBASTIAN	16	JOAN SEBASTIAN	16	JOAN SEBASTIAN	16	JOAN SEBASTIAN
17	SIN BANDERA	17	JOAN SEBASTIAN Y MARCO ANTONIO SOLIS	17	JOAN SEBASTIAN Y MARCO ANTONIO SOLIS	17	JOAN SEBASTIAN Y MARCO ANTONIO SOLIS	17	JOAN SEBASTIAN Y MARCO ANTONIO SOLIS	17	JOAN SEBASTIAN Y MARCO ANTONIO SOLIS
18	LOS ACOSTA	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
19	BANDA EL RECOGIDO	19	JOSE ALFREDO JIMENEZ	19	JOSE ALFREDO JIMENEZ	19	JOSE ALFREDO JIMENEZ	19	JOSE ALFREDO JIMENEZ	19	JOSE ALFREDO JIMENEZ
20	VARIOUS ARTISTS	20	VARIOUS ARTISTS	20	VARIOUS ARTISTS	20	VARIOUS ARTISTS	20	VARIOUS ARTISTS	20	VARIOUS ARTISTS
21	VICENTE FERNANDEZ	21	PANCHO BARRAZA	21	PANCHO BARRAZA	21	PANCHO BARRAZA	21	PANCHO BARRAZA	21	PANCHO BARRAZA
22	VARIOUS ARTISTS	22	LOS BURS	22	LOS BURS	22	LOS BURS	22	LOS BURS	22	LOS BURS
23	MANO CHAO	23	SPANISH HARKLEM ORCHESTRA	23	SPANISH HARKLEM ORCHESTRA	23	SPANISH HARKLEM ORCHESTRA	23	SPANISH HARKLEM ORCHESTRA	23	SPANISH HARKLEM ORCHESTRA
24	LOS TUCANES DE TULIANA	24	LOS BUENOS AZULES	24	LOS BUENOS AZULES	24	LOS BUENOS AZULES	24	LOS BUENOS AZULES	24	LOS BUENOS AZULES
25	GRUPO MANIA	25	YAIRI	25	YAIRI	25	YAIRI	25	YAIRI	25	YAIRI
26	A.B. QUINTANILLA Y LOS KUMINIA KINGS	26	LOS CAMINANTES	26	LOS CAMINANTES	26	LOS CAMINANTES	26	LOS CAMINANTES	26	LOS CAMINANTES
27	VICO C	27	LAZARUS	27	LAZARUS	27	LAZARUS	27	LAZARUS	27	LAZARUS
28	RUBEN BLADES	28	LAZARUS	28	LAZARUS	28	LAZARUS	28	LAZARUS	28	LAZARUS
29	CELIA CRUZ	29	LAZARUS	29	LAZARUS	29	LAZARUS	29	LAZARUS	29	LAZARUS
30	LOS TERRIBLES DEL NORTE	30	LAZARUS	30	LAZARUS	30	LAZARUS	30	LAZARUS	30	LAZARUS
31	VARIOUS ARTISTS	31	LAZARUS	31	LAZARUS	31	LAZARUS	31	LAZARUS	31	LAZARUS
32	ALEXANDRE PIERES	32	LAZARUS	32	LAZARUS	32	LAZARUS	32	LAZARUS	32	LAZARUS
33	BANDA MACHOS	33	LAZARUS	33	LAZARUS	33	LAZARUS	33	LAZARUS	33	LAZARUS
34	LOS TEMERARIOS	34	LAZARUS	34	LAZARUS	34	LAZARUS	34	LAZARUS	34	LAZARUS
35	ENEMIGO	35	LAZARUS	35	LAZARUS	35	LAZARUS	35	LAZARUS	35	LAZARUS
36	GERMAN LIZARRAGA	36	LAZARUS	36	LAZARUS	36	LAZARUS	36	LAZARUS	36	LAZARUS
37	MARCO ANTONIO SOLIS	37	LAZARUS	37	LAZARUS	37	LAZARUS	37	LAZARUS	37	LAZARUS
38	LOS ORIGINALES DE SAN JUAN	38	LAZARUS	38	LAZARUS	38	LAZARUS	38	LAZARUS	38	LAZARUS
39	PLAYERO	39	LAZARUS	39	LAZARUS	39	LAZARUS	39	LAZARUS	39	LAZARUS

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

▲ **Alloys** with the greatest sales year-to-date. ▲ **According** to Industry Assoc. of America (ISAAC), certification for net shipment of 100,000 alloys units (Gold). ▲ **AAA** certification for net shipment of 1 million units (Platinum). ▲ **AAA** certification for net shipment of 10 million units (Diamond). Number following Platinum or Diamond symbol indicates alloy's multi-platinum level. For based steel, and diamond alloys with a running time of 100 minutes or more, the ISAAC multi-platinum shipment by the number of days alloy was sold. **AAA** Logo awards: ▲ Certification for net shipment of 100,000 units (Gold). ▲ Certification for net shipment of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Annual estimates (if available). Most type alloys and their largest price for 1995 and 1996 are shown. ▲ **Percentage** indicates "year price marked 100, and all other C2 prices, are equivalent prices, which are projected from estimate price. Greatest alloy shows chart's largest and decrease. Percentage with plus sign indicates percentage increase.

South America Loves Its 'Popstars'

Girl Group Paints Brazil 'Rouge'

BY TOM GOMES

SÃO PAULO, BRAZIL—Brazilian music's latest big thing is pop group Rouge, comprising five female teenage singers: Karin, Patricia, Luciana, Aline, and Fantini. Its eponymous debut album, released in September by SBT/

Sony Music Brazil, features three hit singles and has sold more than 400,000 copies. These numbers should [have] increased to 600,000 in October, Sony Music Brazil chairman José Ebdol says. "And we expect to sell over 1 million copies [before] the end of the year."

Rouge is a talent show *Popstars*, produced in partnership by Argentina's RGB Productions, Brazil's SBT Network, and Sony Music Brazil. More than 30,000 girls aged 18 to 25 joined the first phase of the show, which functioned as a talent contest. By the end of the program's 20 episodes, the five winners had won a contract with the record company to release their first album.

"Sony Music always believed in this project from the very start. The TV show ratings were about 14 points, which meant a 40% increase in the rating that SBT Network used to have in that same hour," Sony Music Brazil VP of marketing Alexander Schwach says. "Even so, we knew that the real success of the project would come after releasing the album, with Rouge's songs being played on the radio."

Besides the undeniable talent and charisma of the five teens, one of the keys to the album's success is the repertoire, carefully selected by record producer Rick Bonadio and Sony VP of A&R Lirinha Lima. "There are no songwriters in Brazil who specialize in pop music in its most pure conception," Bonadio says. "We had to get the songs from the best songwriters in the world."

Lima says that the repertoire-selection process started after discussions with such Sony Music execs as A&R manager Brad Aarons, executive VP of A&R David Massey, and director of A&R Europe Nick Feldman.

The list of songwriters on Rouge's album includes Stephanie Bentley, who has written such hits as Faith Hill's "Breathe." The Rouge single currently topping Brazilian radio charts is "Ragatanga," a Portuguese version of mega-hit "Asereje" written by Bonadio, Spanish trio Las Ketchup, which originally recorded the track in Spanish, is featured on "Ragatanga" with Rouge.

Rouge's Luciana says, "It's very funny music. The chorus is a very challenging trick of words. The music has a unique choreography."

Schwach says, "Ragatanga" has quickly crossed over into all radio formats. It originally aimed for radios with a young profile, but also started to hit radio stations with a more pop profile in a very brief space of time."

After a sold-out concert in September, Rouge is preparing for its first tour, which will probably start in November. But before that, the group is going to take a promotional tour of Argentina, the first Latin American country to launch *Popstars*. Luciana says, "We are enjoying our time right now, but we want this to be just the beginning."

Argentina Enters Season Two

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Argentina's second edition of *Popstars* launched June 15, but with a twist: Instead of looking for females, the search is on for five members to create a boy band.

The formula included airing the first casting and a TV show on Channel 9, with ratings reaching 19 points (2 million viewers). A daily program was also added to the pack, airing on premium cable outlet the Disney Channel.

In late-August, a double-CD was released featuring the 28 finalists singing one song each. Tracks included covers of songs by Queen and even Bandana, Argentina's first *Popstars* group. No sales figures are available yet, but a boom is not expected; the collection is merely a bonus for die-hard fans. The finalists will be announced in November, when the new group's album will be released.

The original Latin American *Popstars* format was licensed in Argentina by RGB Productions, an entertainment group that also produces popular soap operas (notably *Providence* [Provoked Me], with Chayanne) and operates FM Radio Disney. *Popstars* first aired on Argentina's Channel 9 Sept. 24, 2001, with scenes from a talent search at a soccer stadium. During a two-month period, the members of what was to become girl group Bandana were chosen. The group's debut album for BMG shipped 50,000 copies (it was certified platinum at 40,000) and before the end of year sold 140,000 units—an astounding number for a country in the midst of a recession.

Ratings peaked at 19 points for the first program as well, and group members Lourdes, Lisa, Ivonne, Valeria, and Virginia became household names. The group performed 86 concerts at the 3,200-capacity Gran Rex Theater in Buenos Aires, establishing a new record for that venue. The second album, *Noche* (Night), was released in July and has already sold 120,000 units. Bandana is currently promoting its album internationally, with Chile and Spain among its stops. The hit single from its debut album, "Guapas" (Pretty Ones), is already No. 1 on Chile's radio chart.

Back in Argentina, Sony Music and Channel 13's rival TV show is *Operación Triunfo* (Survival 2002). A tie-in CD, *La Oportunidad de You* (The Opportunity of Your Life), was released Sept. 24. The album included the show's theme tune, 16 songs (each contestant sings one), and a cover of Diego Torres' hit "Color Esperanza" (Color of Hope) featuring all the show's contestants. This is the first step of a plan that will continue with the release of individual contestants' EPs, making the formula more similar to Spain's *Operación Triunfo* (Operation Triumph)—where an EP was released every week—than to *Popstars*, where one album was released at the end of the series.



Notes..

INTO THE ABYSS: If one were to postulate that improvisation, exploration, and the process of discovery form the backbone of jazz, then New York-based trio Fieldwork is doing an excellent job of immersing itself in the music's most primal and essential elements. Consisting of pianist Vijay Iyer, saxophonist Aaron Stewart, and drummer Elliot Humberto Kavee, the band's recorded debut, *Your Life Flashes*, bows Oct. 15 on the Pi Recordings label.



The members of the 2-year-old Fieldwork have worked together in various aggregations since the early '90s, when they resided in and around the San Francisco Bay area. "That is where we started working in the intensely cooperative way that continues to this day," Iyer says. "It is rare to find people who are willing to rehearse and push themselves into domains they had not worked in before, or to go further into domains they thought they were familiar with. The trio was a good fit for the three of us, because of our seriousness toward growth through experimentation."

Not surprisingly, considering the free-jazz leanings of their music, all three band members have worked closely with some of the more experimental members of the jazz cognate scene. Iyer is a member of Roscoe Mitchell's *Neto Factory* and has released three dates as a leader, the most recent being *Panoptic Modes* on the Red Giant label. Stewart is a member of the Collective Identity saxophone quartet and performs in ensembles led by Misha Richard Abrams. Kavee has worked with Joseph Jaman, Henry Threadgill, and is a founding member of the Omar Souther Sextet.

If there is a defining element to Fieldwork's music, it is the exploration of rhythm in an intimate and intensely purposeful dialogue. Iyer often centers his playing around the more percussive possibilities inherent in the piano, adding charging polyrhythms to the intricate harmonies of the group's compositions. Those rhythmic underpinnings, along with Kavee's drums, propel the music through a host of poly-rhythmic devices, with Stewart's

tenor adding rich harmonic flavor to the heady brew.

Iyer says that the project's opening track, "In Media Res," exemplifies Fieldwork's collaborative approach to composition and improvisation, which often finds its genesis in world-music-derived rhythms. "The composition grew out of something I wrote based on ideas found in West African drumming," Iyer says. "There is an idea of cyclic polyrhythms layered on top of each other in the tradition of West African drumming, but done in a structure that does not exist in that tradition. We try to draw from a culture without representing it in a single gesture, so conceptually it is analogous to the original idea but done in a totally different setting."

Often, Iyer says, the band's material developed through sketches of ideas that were too difficult for the musicians to initially play. "By challenging ourselves, we would stumble upon aspects of ourselves that were enlightening and productive. We used to tape all of our rehearsals on a cheap tape recorder, and when we listened back, it sounded radically alien. It brought an awareness that the music is larger than any one of us. The entire vibe of the music was shocking, because there were things going on that we were not even aware of. That's why we call ourselves Fieldwork—we are exploring the vast field of possibility inside us, peering into the abyss and then jumping in. We are finding things inside ourselves we didn't know we had."

SWEET STUFF: Sweet Rhythm, the new club located in the former downtown New York location that was home to Sweet Basil, has opened for business after delays stemming from the events of Sept. 11, 2001. Although the new club will present a diverse array of musical styles, including world beat and spoken word, manager/partner James Brown clearly has not forgotten the room's jazz roots, judging from upcoming bookings of Jimmy McMillan and Marc Cary & Indigenous People.

AND: It's a good fourth quarter for fans of classic jazz guitar. Legacy's recently released Charlie Christian compilation, *The Great Charlie Christian Electric Guitar*, hit retail Sept. 24 (debuting on *Billboard*'s Top Jazz Albums chart at No. 12), and now the second album of jazz guitar, Grant Green, finds four CDs dedicated to his virtuosity to the *Green Green Retrospective* (Blue Note, Oct. 22). The set features material dating from 1961 to 1966 drawn from Green's dates as both a leader and sideman for Blue Note.



by Steven Graybow

Arc Conquers Latin Learning Curve

Music Publisher Overcomes Classic Blues/R&B Boundaries

BY JIM BESSMAN

NEW YORK—As Arc Music Group VP of copyright and licensing Kenneth Higney notes, the legendary music-publishing company—founded in 1953 by Chess Records founders Leonard and Phil Chess and a second set of brothers, Gene and Harry Goodman—has long been “living off what it’s known for”: the classic blues and R&B material that was the foundation of Chicago’s Chess and sister Checker labels.

But in recent times, the “sleeping giant”—to again use Higney’s words—has awoken.

Where Arc had basically administered its own copyrights rather than going after others, it has since taken a more aggressive stance, not only in getting its classic material covered but in acquiring new material. To this end, the New York company allied itself in 2000 with Edmúsica USA, the North American division of the Medellín, Columbia-based Edmúsica—the publishing division of Discos Fuentes and Miami Records—to administer its all-inclusive Latin music catalog, encompassing such genres as salsa, *cumbia*, tropical, merengue, and mariachi in the U.S. and Canada.

In May, Arc inked a publishing administration deal with Cayman Islands-based Orrin Music to exploit Orrin’s contemporary Cuban music catalog worldwide. In August, it linked with George V Records—parent company to the Buddha Bar, Barfly, and Barrio Latino series of world-music mixes—to facilitate master and sync licensing. Additionally, Arc has taken on representation of French romantic pianist Richard Clayderman for sync licensing.

RECORD TACTICS

The newly intensive activity is a marked difference from 11 years ago, when Marshall Chess, Leonard’s son and former record producer and founder of Rolling Stones Records, took over the company following Gene Goodman’s retirement.

“Arc’s old copyrights were still viable, but I came to the table with a record-business background—not as a music publisher,” Chess says. “So I thought we should promote our catalog to music users in the same way as record companies used to promote records to radio DJs.”

Arc developed a series of themed sampler compilations to target

music supervisors and other music users—but with a somewhat different approach.

“Other music publishers would often offer just 30-second snippets of songs, but we decided to make CDs that could be played at home and in the car,” Chess continues, noting that his first job at Chess Records was sequencing blues albums. “So we spent a tremendous amount of time sequencing our compilations, using full versions of the songs. Since I came from the era of the full LP as [an] entertainment [format], I wanted our

cousin, formerly headed the company’s business affairs and now oversees its West Coast operations in Tucson, Arizona.

“We all know 90% of the catalog,” adds director of catalog exploitation Jim Leavitt, who joins other key staffers in looking for suitable catalog material when users submit synopses of film, TV, or commercial scenes needing Arc music.

SUCCESS LEADS TO LATIN

Arc’s success at exploiting its catalog led to its recent dealings, according to Higney. “George V came to us because they thought we were the most aggressive company in getting synchs,” he says. “They’re very successful but wanted a higher profile in the advertising and film worlds.”

Higney notes that Arc has had to overcome its old-fashioned “stereotype” as a strictly blues catalog company, even though the Chess catalog

contained plenty of jazz, rock, doo-wop, R&B, and R&B’s roll. So to secure the Edmúsica USA deal, Chess and Arc VP of finance and Latin music operations Juan Carlos Barguil—who grew up close to Fuentes Studios—headed to Colombia.

“We had to go to show respect to the catalog,” Barguil says, noting that the venerable company is comparable to Chess Records in regard to Colombian music. “I’m trying to apply the same concept of the Chess catalog to Fuentes. It all comes out of the song and the song’s message.”

Arc’s relationship with Edmúsica quickly scored with “La Noche,” Elvis Crespo’s merengue hit last year.

Barguil and Chess are now looking ahead to a trip to Cuba in December. Meanwhile, Arc is heightening its visibility by attending such industry gatherings as South by Southwest and the Sundance Festival; at the Billboard Latin Conference in Miami, its Miami Records/Disco Fuentes sampler *Trópical Punch* was a good-by insert.

Last year, Arc made a licensing deal with GuitarPort, which offers computerized music to play along with. In another application of new technology, Arc staffers are armed with Apple iPods containing 500 of the firm’s top-sellers.

“We’re expanding a classic company and making it more contemporary,” Chess concludes. “We’re doing anything we can to expose our copyrights to the next generation.”



Arc's Crew. Standing, from left, are Arc Music Group VP of finance and Latin music operations Juan Carlos Barguil, VP of copyright and licensing Kenneth Higney, and director of catalog exploitation Jim Leavitt. Company head Marshall Chess is seated.

CDs to reflect that, though since they weren’t going to be commercially available, we designed them [graphically] not for store bins but [to show useful information] for office storage.”

Sustaining “high esteem” for his family’s music heritage, Chess oversaw Arc’s issue of numerous Chess-themed recordings, most notably a pair of six-disc boxed sets. On *The Charts: 1948-1972* and *The Covers: 1964-1999* focusing on Arc copyrights associated with the Chess blues and R&B catalogs. A single disc, *www-see-jay-mu*, showcased Arc songs acquired through Vee-Jay Records, Chess’s one-time Chicago blues and R&B competitor.

“We’re expanding a classic company and making it more contemporary.”

—MARSHALL CHESS, ARC MUSIC GROUP

“We have a complete library in our office of everyone who’s done our stuff,” Chess continues, noting that two CD burners are permanently active in making custom compilations for perspective users. In fact, Chess’ young son Jamar handles much of the CD burning—part of his initiation into the family tradition; Kevin Chess, Marshall’s

Words & Music

by Jim Bessman



HEYMAN’S HEYDAY: Acclaimed New York singer/songwriter Richard X. Heyman, whose previous album, *Cornestone* (1998), was on now-defunct label Permanent Press, suddenly has a new album out (*Basic Glee*, on his own Turn-up Records label); a companion disc to the work, thanks to novel self-marketing; and an autobiography, *Boom Harangue—Life in Mid-Century Through the Eyes of a Rock’n Roll Survivor* (Writers Club Press).

The book, baby boomer Heyman notes, comprises “short stories dealing with my brushes with fame and the funny things that happened growing up as a musician in the ‘60s.”



HEYMAN

A guitarist who started playing drums when he was 7, Heyman has plenty of memories on which to draw. “I look pretty young but I’m just backdated,” the still-boyish artist says, stealing a lyric from the Who’s “Substitute.” While he does not divulge his exact age, he’s decidedly proud of having made it through the ‘60s and offers many entertaining stories from that period. One concerns an opening stint for the Beach Boys by his band the Doughboys (shortly after a name change from the Ascots, which had recorded a pair of singles for Bell Records). After breaking a borrowed floor tom, the group went out an angry assault by its irate owner, Beach Boys drummer Dennis Wilson.

Heyman also declares his “worship” of *Jon* Mitchell. “I learned to play piano from [Mitchell’s 1970 album] *Ladies of the Canyon*—that and the Band’s second album really hit home in terms of song composition,” he says. “I used to listen to what she was doing with her left hand, learned how her chords flowed, and adapted it. The way you play piano affects the way you write, because you write within your ability. Listening to Joni expanded my ability.”

Heyman eventually switched to guitar and began writing “what I call

“melodic pop music,” he says. His new album was recorded at his East Village Tabby Road home studio; he and wife Nancy Leigh (also his bass player/engraver) are big cat lovers. But they cut 34 tracks for the 14-song disc, and 14 of the remainder will soon end up on *Rightovers* (“as opposed to *Leftovers*,” Heyman says).

“I did a pre-sale on *Basic Glee* involving two different [fan] clubs,” Heyman explains. “For \$25, a ‘Basic Glee booster’ received an autographed copy. For \$50, the ‘Basic Glee choir member’ got the autographed copy, their name in the liner notes, and the exclusive *Rightovers*.”

But Heyman notes that *Rightovers* may appear in general release as well.

“Ironically, people who have heard it already say it may be the best thing I’ve ever done,” he says, “since the songs are more adventurous and daring—and not what I would normally include on my albums.”

Meanwhile, the Arrex Atlix Music (BMI) writer has been promoting *Basic Glee* on his richardheyman.com Web site and at “house concerts” in fans’ living rooms. “They invite all their friends, and it’s so intimate that sometimes we don’t even use a P.A.,” says Heyman, whose recent house concert in Louisville, Ky., was leased for a segment on an upcoming episode of the PBS series *Right on the Money*—about artists who promote their work in atypical ways.

BMI’S OWR: BMI has launched Online Works Registration (OWR), a new online registration system for musical works. Developed in conjunction with FastTrack alliance partners, the user-friendly system is the first step in rolling out FastTrack-compliant digital tools for the use of songwriters, composers, and publishers worldwide.

FastTrack is an alliance among nine copyright organizations in eight countries and involves a decentralized network for sharing data and streamlining internal operations in benefiting the member societies’ rights-owners. Songs by writers who use the new OWR system will be automatically added to FastTrack’s global database, permitting instant and accurate identification of the works by FastTrack alliance partners around the world.

OWR also facilitates the registration process for BMI affiliates via a simplified, one-step interface, expanded functionality, and the means of offering information. New works registered via the system will be rapidly added to the FastTrack Global Documentation and Distribution Network.

Williams Sings, EMI Wins

British Artist Strikes 'Groundbreaking' Deal With His Label

BY GORDON MASSON

LONDON—Amid a blaze of publicity, vocalist Robbie Williams re-signed to EMI Recorded Music Oct. 2 (*Billboard*, Oct. 12), in what the major describes as a "truly groundbreaking" deal whereby it buys into Williams as much as a brand as a recording artist.

While British media stores reported an £80 million (\$125 million), four-album deal and Williams told a press conference, "I'm rich, beyond my wildest dreams!," details of the agreement reveal an altogether more complex structure than simply a massive advance.

Commenting that the media estimates of the financial side of the deal are "vastly exaggerated," EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth says the contract should strengthen his company's relationship with Williams.

Wadsworth says, "We have an artist who has worked with us for the last six years and has sold 20 million albums; we have an album [the forthcoming *Escapology*] that is already made and which we've been listening to for the last few weeks, and it's fantastic."

EMI has also invested in a start-up company with Williams whereby the major will take a share of other revenue the 28-year-old earns. Wadsworth explains: "The deal allows us to benefit from income streams outside of purely recorded music sales." Those other streams, he adds, include "touring, merchandising, and sponsorship" and songwriting. Williams has a publishing deal with BMG, but Wadsworth says that EMI "will also share in that income."

Wadsworth declines to comment further on that deal, but sources speculate that revenue from Williams' activities outside of record sales will be collected in a pool fund and split on a 75%/25% basis in Williams' favor.

"Taking part in all

those other sources of income puts you more on the same agenda as the artist," Wadsworth suggests. "There are less potential conflicts, because [artist, management, and label] are all on the same page. There have been one or two deals [in the past] where we've got a share of other income apart from purely sales of music, but nothing as wide-ranging as this." In a statement, Williams' managers, David Enthoven and Tim Clark of U.K.-based IE Music, said: "This watershed deal will undoubtedly make a positive change to the workings of the music industry."

So is the Williams deal a blueprint that might become standard for EMI artists? Wadsworth retorts, "It's something that we'll take on a case-by-case basis."

Turning to Williams' record contract itself, Wadsworth tells *Billboard*, "It's at least six albums, of which a couple are greatest-hits." There is no specified period within which Williams must come up with the new material, he adds.

When EMI Recorded Music chairman/CEO Alain Levy and his vice chairman, David Munns arrived at the major almost one year ago, one of the first steps they took was to cancel the Virgin label's contract with Mariah Carey, at a cost to EMI of £39.3 million (\$61.5 million). That prompted Levy to state that the company would no longer pay out huge advances to sign an artist.

A headline-grabbing split with Williams' longtime songwriting partner Guy Chambers has had the U.K. media hinting at potential Carey-style problems for future Williams output. But Wadsworth insists, "We were aware there were issues [between Williams and Chambers] before we signed the deal, [but] we went ahead and signed."

Under the terms of Carey's severance deal, EMI is prohibited from discussing its details, and Wadsworth refuses to draw comparisons to Williams' agreement. But he offers, "We are really comfortable with the risks within the [Williams] deal. They're going to mean [that] this deal provides very good returns for EMI."

Escapology will be Williams' fifth album. While not tied down to a specific sales target, Wadsworth hopes "to sell more than any previous Robbie Williams album." Williams' last album, the Sinatra/Rat Pack tribute *Swing When You're Winning*, sold 5.5 million copies worldwide, without a U.S. release.

The new set has a global Nov. 18 release date on the EMI/Chryslis imprint, except for the U.S., where it will follow in 2003 on Capitol. Wadsworth says, "The U.S. plan will be a discussion between Rob, his management, and David Munns." With a single due out at the beginning of December, EMI will be hoping that Williams can again achieve last year's feat of having the No. 1 Christmas album and single. Wadsworth adds that "a TV special is being put together for broadcast by the BBC. That will air around the release of the album."



"Taking part in those other sources of income puts you more on the same agenda as the artist. There are less potential conflicts, because [artist, management, and label] are all on the same page."

—TONY WADSWORTH,
EMI RECORDED MUSIC U.K. & IRELAND

Retailers, Renters, Record Labels Seek Common Voice In Tokyo

BY STEVE MCCLURE

TOKYO—Setting aside past differences, representatives of Japanese record companies, CD rental stores, and local and international retailers agreed at Japan's third Home Entertainment Software Dealers' Symposium and Expo (HESSE) that they need to work together if the country's music industry is to survive its current crisis.

HESSE, which took place Oct. 2-4 at Tokyo's International Exhibition Center, is an annual trade fair/conference/exhibition sponsored by the



TAMITSUKA

with the Japanese music industry facing challenging times, it was vital that different sectors get together and exchange views in such a forum. There are relatively few industry-wide gatherings of this type in Japan.

"It's important that we speak with one voice," affirms Tower Records K.K. managing director Keith Cahoon, who was a panelist at a conference session organized by the Global Entertainment Retailers Assn. (GERA). A Japanese chapter of GERA—comprising CDV Japan, retailers both the Japan Record Trade Assn., and the local Tower, Virgin, and HMV operations—recently had its first meeting.

Cahoon tells *Billboard* that "the formal structure of GERA [in Japan] remains somewhat nebulous, but [it is] fair to say that the foreign companies have been and are planning to continue to be involved." The group's initial meeting, he adds, "was very informative, especially in regard to digital downloading."

At the Oct. 2 GERA session attended by 210 delegates, Cahoon returned to the latter topic, saying that "more and more, the government is involved in our business—for example, with regard to topics such as downloads and copyright—and it's important to have a dialogue with government officials so that they understand our business."

Earlier, Recorded Industry Assn. of Japan chairman Isamu Tomitsuka set the tone for the symposium in a keynote speech emphasizing the vital need to protect copyright in the digital age. "A content business can be a viable business only when the reproduction right or copyright is protected," he said. "Unless unauthorized reproduction of content is legally and technological-

ly rendered impossible, calls for a new business model will end up just as lip service."

Striking a slightly more optimistic note was London-based Virgin Entertainment Group CEO Simon Wright, who is also chairman of the British Assn. of Record Dealers. Wright says he sees the possibility of new technology complementing existing business models.

"I believe that if we can develop the retailing environment in the future, there's no reason to think downloading can't happen in the stores themselves," Wright said at the conference.

But he noted that specialist music stores need to be on their guard against the threat posed by general retailers that use music as a loss leader.

Masanori Miyazaki—president of Japan's biggest music retail chain, Shinjitsu—said CD stores have to become more "exciting" if they want to attract customers in the midst of Japan's current recession.

Some delegates called for all Japanese music retailers' computer systems to be linked to those of record companies in order to more accurately and quickly assess demand. Others—namely Cahoon and HMV Japan president Paul Dzevelsky—urged Japanese labels to introduce source-tagging.

Dzevelsky also criticized Japanese record companies for placing too much emphasis on initial orders. "They should take a more measured approach," Dzevelsky said, "rather than trying to get as much product as possible into the market on the first day."

He also blasted the relatively high price of DVDs in Japan. "DVDs should be priced at the same level as CDs," Dzevelsky said. "Prices of 3,800 to 4,000 yen (\$31-\$32.47) are too much for a DVD."

The presence of so many industry heavyweights at a CDV Japan-sponsored event amply demonstrated how Japan's rental business has shaken off its negative image to become an accepted player in the local music industry.

One speaker, Kazuhiko Kasahara, senior executive VP/COO of major nationwide chain Culture Convenience Club (which rents and sells entertainment software), emphasized to delegates that rental can play a positive role in the Japanese record business.

"Customers who rent can also buy," he said, claiming that an ongoing ban, dating back to 1992, on rental of international product for the first year following its release date led directly to a decline in sales of non-Japanese music throughout the '90s.



CAHOON



[illegible]

Hits of the World is compiled at Billboard/London

NEW = New Entry, RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK
WEEKS ON CHART
PEAK POSITION

REMARKS & SPECIAL FEATURES

SINGLES				
1	ASER/E/JE THE KETCHUP SONG	LAU REINOFF	GERMANY	
2	COMPLICATED	MARK KNOPFLER	USA	
3	JUST LIKE A PILL	PETER GABRIEL	UK	
4	THE TIDE IS HIGH (GET THE FEELING)	THE ROLLING STONES	UK	
5	CLEANIN' OUT MY CLOSET	MARK KNOPFLER	USA	
6	UNDERNEATH YOUR CLOTHES	THE ROLLING STONES	UK	
7	MUSIQUE	MARK KNOPFLER	USA	
8	I'M ALIVE	THE ROLLING STONES	UK	
9	THE LONG AND WINDING ROAD	THE ROLLING STONES	UK	
10	MANHATTAN KAPOUL	MARK KNOPFLER	USA	
HOT MOVIES SINGLES				
12	DOWN BOY	MARK KNOPFLER	USA	
13	RIEN QUE LES MOTS (IT AMORE)	MARK KNOPFLER	USA	
14	DREAMER/GET ME THROUGH	MARK KNOPFLER	USA	
15	DOWN 4 U	MARK KNOPFLER	USA	
16	A THOUSAND MILES	MARK KNOPFLER	USA	
20	A THOUSAND MILES	MARK KNOPFLER	USA	

ALBUMS																																																																																																																																														
2	ELVIS PRESLEY LOVE ME TIGHT 40145 RCA																																																																																																																																													
FROM	THE ROLLING STONES TODAY'S ROCK 40146 RCA																																																																																																																																													
1	BON JOVI SLIPPERY WHEN WET 40147 RCA																																																																																																																																													
FROM	MARK KNOPFLER THE NAPOLEON'S DREAMS MERCURY																																																																																																																																													
3	PETER GABRIEL OF JOY 40148 RCA																																																																																																																																													
6	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10 11 12 13 14 15 16 17 18	7 8 9 10

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Reporters cover: B. BARE, E. EMI, Independent, S. Sony, D. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BOB DYLAN								7	10	2
EMINEM								9	4	7
PETER GABRIEL								7	8	3
MARK KNOPFLER								7	6	4
AVRIL LAVIGNE								8	8	8
NELLY								8	5	10
ELVIS PRESLEY								1	1	1
THE ROLLING STONES								2	3	2

THE NETHERLANDS

(SPOTLIGHTING MEGA TOP 100 (10/12))

SINGLES			
1	ASER/E/JE THE KETCHUP SONG	LAU REINOFF	GERMANY
2	ALL THE THINGS SHE SAID	MARK KNOPFLER	USA
3	COMPLICATED	MARK KNOPFLER	USA
4	THE TIDE IS HIGH (GET THE FEELING)	THE ROLLING STONES	UK
5	CLEANIN' OUT MY CLOSET	MARK KNOPFLER	USA
6	UNDERNEATH YOUR CLOTHES	THE ROLLING STONES	UK
7	MUSIQUE	MARK KNOPFLER	USA
8	I'M ALIVE	THE ROLLING STONES	UK
9	THE LONG AND WINDING ROAD	THE ROLLING STONES	UK
10	MANHATTAN KAPOUL	MARK KNOPFLER	USA
11	HOT MOVIES	MARK KNOPFLER	USA
12	DOWN BOY	MARK KNOPFLER	USA
13	RIEN QUE LES MOTS (IT'S AMORE)	MARK KNOPFLER	USA
14	DREAMER/GET ME THROUGH	MARK KNOPFLER	USA
15	DOWN 4 U	MARK KNOPFLER	USA
16	A THOUSAND MILES	MARK KNOPFLER	USA

REMARKS & SPECIAL FEATURES

SWEDEN				
LAST WEEK		WEEKS ON CHART	ARTIST	SONG
			SINGLES	
	1	NEW	THE KETCHUP SONG	LAU REINOFF - COLUMBIA
	2		COMPLICATED	MARK KNOPFLER - A&R
DOWN	3		GA UT UPPHILL VAD GLAD	LOU LAGERLÖF - POLARIS
	4		KEEP THIS FIRE BURNING	ROBIN REICHERT
DOWN	5		CLEANIN' OUT MY CLOSET	MARK KNOPFLER - A&R/COLUMBIA
	ALBUMS			
	1	NEW	ELVIS PRESLEY	ELVIS PRESLEY - RCA
	2		VIKINGGARNIA	STRANDGREN LARSSON - NERUSSE
	3		HELLACOPTERS	HELLACOPTERS - POLARIS
	4		BLON JOY	BLON JOY - POLARIS
DOWN	5		MANDO DIAO	BRUNO DIAO

REMARKS & SPECIAL FEATURES

DENMARK				
LAST WEEK		WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
SINGLES				
	1	ASER/E/JE THE KETCHUP SONG	LAU REINOFF	GERMANY
	2	COMPLICATED	MARK KNOPFLER	USA
	3	BLINDED BY THE LIGHT	MARK KNOPFLER	USA
	4	CLEANIN' OUT MY CLOSET	MARK KNOPFLER	USA
	5	QUANTANAMO	MARK KNOPFLER	USA
ALBUMS				
	1	ELVIS PRESLEY	ELVIS PRESLEY	USA
	2	THE ROLLING STONES	THE ROLLING STONES	UK
	3	SOUL SOL	MARK KNOPFLER	USA
	4	CORCI WITH THE FLAME - THE BEST OF UNIVERSAL	MARK KNOPFLER	USA
	5	SUEDE	MARK KNOPFLER	USA
	6	OUTLANDISH	MARK KNOPFLER	USA

REMARKS & SPECIAL FEATURES

CURRENCY							
Continuously staying in top 10 chart status							
Independent, S. Corp., U. Universal, W. Warner							
	GER	FRA	CAN	SPN	AUS	ITA	NTH
5				7	10		2
			9		4		7
7	7	8				3	
6	4		2			5	5
8		4			2		8
			10		6		
4		1	1	1	6	3	
2	2	8	3	2	4		

NORWAY

(SPOTLIGHTING MEGA TOP 100 (10/12))

LAST YEAR	1979	1	ASEREJE/THE KETCHUP SONG LAS KETCHAP COLUMBIA
LAST YEAR	1978	2	COMPLICATED MIRIL LINDRÖE ARISTA
		3	READY MARRUGUDA VIRGIN
LAST YEAR	1977	4	DSENCHANTEE SATE PIAN ANTELA SUBIRNY OM
		5	ALL THE THINGS SHE SAID DAVID BOWDITCH
LAST YEAR	1976	ALBUMS	
		6	MARK KNOPFLER THE MAULFINGER'S DREAM MERCURY
LAST YEAR	1975	7	MOTORSYCHO IT'S A LOVE CULT COLUMBIA
		8	THE ROLLING STONES VIRGIN

REMARKS & SPECIAL FEATURES

3	MANHATTEN MAJOR ELVIS PRESLEY CLIVE BAY HITS RCA
---	--

NEW ZEALAND	
LAST WEEK	PRECEDING PUBLICATIONS LTD 10/19/82
SINGLES	
1	COMPLICATED ANITA LARSEN ANITA
2	JUST A LITTLE JENNIFER 10
3	JUST LIKE A PILL PINE ANETTA
5	GIDDY UP GUTHRIE GIBSON
44	CREEPIN' UP SLOWLY TAKUINE WEA
ALBUMS	
NEW	ELVIS PRESLEY CLIVE BAY HITS RCA
1	LITTLE RIVER BAND

REMARKS & SPECIAL FEATURES

3	NEVER SURRENDER	UNIVERSAL
2	COLDPLAY A RUIN OF SONGS TO THE HEAD	PARLOPHONE
6	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND	COLUMBIA

PORTUGAL		
LAST ENTER	PORTUGAL/1990/1992	
SINGLES		
1	A LITTLE LESS CONVERSATION THE ROLLING STONES / JAY-Z	COLUMBIA
5	UNDERNEATH YOUR CLOTHES SHARONA	COLUMBIA
3	WHENEVER, WHEREVER SHARONA	EPIC
11	I'M ALIVE CELINE DION / COLUMBIA	COLUMBIA
9	WHAT'S HIS NAME	

REMARKS & SPECIAL FEATURES

ALBUMS			
		THE ROLLING STONES	PORTUGAL
NOV	1	LAS KETCHUP	USA
2	3	SHAKIRA	COLOMBIA
3	4	ENRIQUE KOLEJAS	CHADZA INTERPRETO
4	5	ELVIS PRESLEY	ELVIS IN MTS. RCA
ARGENTINA			
		ALBUMS	
NOV	1	DIETA TORRES	ARGENTINA
2	2	RIITA LEE	ARGENTINA
3	3	RED HOT CHILI PEPPERS	RED HOT CHILI PEPPERS
4	4	MARK KNOPFLER	USA
5	5	MANA	ARGENTINA
6	6	ELVIS PRESLEY	ELVIS IN MTS. RCA
7	7	ERREWAY	ARGENTINA
8	8	AVRIL LAVIGNE	ARGENTINA
9	9	VARIOUS ARTISTS	ARGENTINA
10	10	MANU CHAO	ARGENTINA

REMARKS & SPECIAL FEATURES

Global Music Pulse

Edited by Nigel Williamson

OVER THE WATER: Lucrécia spent two years as the lead singer/keyboardist for legendary Cuban female band *Anacaona*. Then, while touring with the group in the early 1990s, she decided to stay in Spain. Since then, she has made five albums with indie labels and appeared with such fellow Cuban exiles as Celia Cruz. Her first album for DRO EastWest, *Agua* (Water), will be released this fall in the U.K., Ireland, and Japan. In July, the first single, "Mi Gente" (My People), spent six weeks on the singles chart in the Netherlands. DRO EastWest international exploitation director *Covadonga Racón* says, "Lucrécia has moved away from traditional Cuban rhythms to make a dynamic dance album. EastWest is really confident she'll do well in clubs with 'Mi Gente,' despite the language problem in non-Spanish-speaking territories."

HOWELL LLEWELLYN

PUNK PIONEERS HONORED: Coloured Balls, early-'70s pioneers of Australian metal and punk, were inducted Oct. 4 by the Australian Blues Foundation into its Hall of Fame. The event, at the Mercury Lounge in Melbourne, marked the 30th anniversary of the band's formation by guitarist *Lobby Loyde*. The group's intense rock music peaked on EMI labels *Ball Power* and *Heavy Metal Kid*. The band sported a skinhead look to emphasize an affinity with its working-class audience. But violent scenes at shows saw a disillusioned Loyde dissolve the band in 1974. At the induction, its members were presented with a remastered copy of their live album *Summer Jam*, recorded at the 1973 Sydney music festival. Loyde says, "It was an impromptu session. Our bass player isn't featured until midway through, because he was in the crowd and didn't realize we were on."

CHRISTIE ELLIZER

GEORGIA FAME: Three schoolgirls from Tbilisi in the former Soviet republic of Georgia are preparing for the big time after being voted among the "best unsung acts of the world." Embryon—Nino, Maka, and Sophie—quietly describes its sound as "hard rock by young ladies" and won over a panel of U.K. judges at Manchester's annual In The City music industry event last month. The group was chosen to play the Best of In The City showcase Sept. 25 in London. The trio recorded a video diary for a Georgia.com TV channel during its visit to the U.K. and has since landed tour-support slots with the Fall and *Purezza*, as well as a potential sponsorship deal with Yamaha. Sophie tells *Billboard*, "We just love playing. London Barrett, but we want more."

CHRISTOPHER GARRETT

singer named *Paola Turci* made her debut in the junior section of Italy's Sanremo Festival in 1986, she was nicknamed "the girl with the guitar." She has spent most of her career trying to shake off that label. With her latest album, *Questa Parte di Mondo* (This Part of the World), released Sept. 26 on NuN Entertainment, Turci believes that she has finally achieved it.



TURCI

"This is the first time that I have written and produced an entire album," she says. "It's a project that I've had in me for years, and it was a wonderful liberating experience." The album is also a departure in that Turci has signed with *Stefano Senardi's* NuN Entertainment after previously recording for BMG and WEA. "I think an indie is the perfect place for a very personal project like this," she says. Early reactions have been positive, both to the album and its first single, "Mani Giunte" (Joined Hands). She is currently working on Spanish and English versions of the album.

MARK WOODEN

SPRIT OF ELECTRONICA: Finnish electronica has been respected abroad yet neglected by local record companies. But that might be changing: Jori Hukkonen and *Nuspirit Helsinki* have both entered the Finnish top 40. Hukkonen has scored with his fourth album, *Different* (F-Communications), and *Nuspirit* with its eponymous debut on *Guidance*, which has spent 10 weeks in the top 40. "Before publication, our Finnish distributor said, 'Your music's too good for Finns, and didn't expect much. I guess it's time to stop underestimating Finns as music fans,'" *Nuspirit Helsinki* producer *Tuomas Kallio* says. The collective's open-minded mix of jazz, soul, and electronica has an organic sound, which has found them a friend in British DJ *Gilles Peterson*, who included *Nuspirit's* "Seis Por Ocho" on his *Worldwide* 2 compilation. Experienced DJ/house-producer Hukkonen recently had a big hit under the alias *Zyntharius*, collaborating with Canadian DJ on the song "Sunglasses at Night."

JONATHAN MANDER

ITALIAN JOB: When a young Roman

Debison Aims To Hit High Notes

Sony Canada's New Child Soprano In A Five-Album Co-Venture

BY LARRY LEBLANC

MONTEBLO—A Grade Seven student in Glace Bay, Nova Scotia, Aselin Debison not only wants to be a singer but also has hopes of winning a college basketball scholarship. "I didn't make the team this year," the 12-year-old Canadian groans. "A lot of tall players made it. I'm only 5 foot, 1 inch. I'm going to try out again next year."

But with a five-album co-venture deal with New York-based Sony Classical International and Sony Music Canada, the bell-clear soprano who performed for Britain's Queen Elizabeth II, Oct. 10 in Toronto seems to have a hectic enough schedule without worrying about basketball.

Debison's debut album, *Sweet Is The Melody*, hit U.S. stores on Sony Classical's Odyssey imprint Oct. 28, following its release Sept. 24 in Canada. Sony Classical Japan will issue it in January. The singer is about to embark on a six-date mall tour of Northeast U.S. to promote her TV special, also titled *Sweet Is The Melody*. That first aired Oct. 28 on Boston's PBS-affiliated WGBH and will be broadcast during December across PBS, the nonprofit network owned and operated by some 350 U.S. public TV stations that is nationally now 6 in Canada on CBC-TV.

Produced by Nir Fichman and directed by Barbara Wilks Sweetie of Rhombus Media in Toronto, the program features Debison performing to crowds of 1,000 on an open stage overlooking the harbor of Glace Bay in Cape Breton Island, with fish factories and lit-up boats in the background. Sony Music Canada president Denise Donlon says, "It's a delightful picture of Aselin and her roots."

Sony Music Canada signed the 12-year-old International president Peter Gelb agents. "The centerpiece of our marketing campaign for the album in the U.S. is the PBS show,"

Sony Music Canada began laying the marketing groundwork for the album in June. Classical manager Eli Heblon says, "We're first building the story on the East Coast with TV ads and letting word-of-mouth spread over nationally."

Stewart Duncan, director of music and DVD/video at the Indigo Books & Music chain, which operates 80 stores nationally, says, "We're jumping on the bandwagon for sure. The kid has star power."

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "We can certainly sell this type of product."

Co-produced by Peter Asher and George Massenburg and mostly recorded at Lakewood Studios in North Sydney, Nova Scotia, Debison's album is a mix of pop, country, and Cape Breton-based Celtic-style melodies that such celebrated Cape Bretoners as Warner Music Canada-signed fiddler Natalie MacMaster, multi-instrumentalist George Sampson, and family friend the Barra MacNeils (both

independent-label acts).

"When I was asked to record a 12-year-old soprano, my reaction was 'no,' because it had been done with Charlotte Church," admits Asher, co-president of New York-based Sanctuary Artist Management U.S. and consultant VP at Sony Music U.S. "When I heard and met Aselin, my opinion changed. I love Celtic music, and she's a part of that tradition."

Massenburg—who is married to singer Cookie Kinkadee of the now-disbanded group Rankins, Cape Bre-



DEBISON

ton's foremost musical family—says, "Aselin was brilliant to work with and knows where her musical heart is."

Relatively isolated from outside influences, Cape Breton remains the heartland of Scottish culture in Canada. The region has produced such leading traditional musical figures as fiddlers MacMaster and Ashley MacIsaac, plus the Barra MacNeils and the Rankins.

"It was great that Natalie played on three of the tracks," Debison says. "I also listen to all the music my friends do. Pop, R&B, and rap. I love Celine Dion. I really look up to [EMI Music Canada-signed] Nova Scotian singer/songwriter Bruce Guthrie. He's a mentor and a second father to me." Guthrie produced Debison's independently released 2001 Christmas album, *The Littlest Angel* (Brooks Diamond Productions), which has sold 3,000 units locally, according to her management.

Debison lives with her parents, Denise and Joan, and her 7-year-old brother

er. With the loss of coal mining and steel making, Glace Bay has fallen into serious decline in recent years. In its heyday, the town had a population of 28,000 and 12 collieries. Today it has no collieries, and its population has decreased to slightly more than 19,000. In 1999, Debison came into the national spotlight when she performed "The Island," composed by Cape Breton songwriter Kenzie MacNeil, at a protest rally of striking local coal miners in nearby Sydney. During her performance, which was captured on national TV, she and 500 miners joined hands and sang along.

After the performance, the Debisons were flooded with requests for their daughter to sing. To help field offers, they contacted veteran Halifax-based manager Brooks Diamond. Diamond recalls, "Their phone was ringing off the walls, and they didn't know what to do."

One caller, following Debison's strong opening performance at the East Coast Music Awards in Sydney one year later, was former Warner Music Canada senior VP Dave Tollington. He and U.K.-based Niall O'Rourke, then-director of international marketing at Warner Classics International (WCI), eventually offered a co-ventured international recording deal. But negotiations abruptly ended last December, when WCI underwent a significant downsizing and reshaping and a number of senior employees, including O'Rourke, exited.

Massenburg recalls the anguish of telephoning the Debisons two weeks before Christmas to tell them the deal had collapsed. "Donnie and Joan were both on the line and their first response was 'What about Niall? Is he going to be OK?'"

Next, Massenburg newspaper account of Debison being denied her big break caught the attention of Donlon, who forwarded the clipping to Gelb. "She sounded very interesting," he recalls. "So I contacted Brooks to send a videotape. I thought she was terrific. Denise felt the same way, and we decided collectively to sign her."

Executive Turntable

RECORD COMPANIES: Wolf Urban is named senior VP of strategic marketing for Sony Music International, based in London. He was senior VP of Universal Music International.



MONTEBLO

Sandy Montemio is named managing director of Universal Music Malaysia. He was GM for Southeast Asia and regional director for

music and marketing at Singapore-based digital music service provider Soundbuzz.

Newstart Publishing is promoted to marketing manager of Universal Music International, based in London. He was international product manager of Universal Music Holland.

MUSIC PUBLISHING: Markus Wenzel is named managing director of Universal Music Publishing Germany. He was head of his own labels, Superstar Recordings and Popstar Recordings.

NEWSLINE...

Italian radio group Eledema has bought a 34% stake in the Czech Republic's *Radio Bonton*. The sale for an undisclosed sum, marks the first step in the Bonton group's stated intention to split up its empire and sell it to strategic investors (*Billboard*, June 29). Eledema bought its stake from Bonton and U.S.-based Clear Channel Communications (CCC). Each of those now hold 33% in the top 40 station, which broadcasts in the regions of Prague, Blatná, Bolešlav, Benesov, and Ceska Lipa and claims 60,000 daily listeners. Bonton and CCC previously owned 55% each of Radio Bonton. Part of the multimedia empire Grupo Espresso, Eledema's stations include Italian market leader Radio Disney, which has 5.6 million daily listeners. Radio Bonton director Radek Velechovsky says, "There's nothing about the possibility of Bonton and Clear Channel selling more [shares] and the possibility that Eledema will buy more. This is the first step toward selling the whole company."

MARK ANDRESS

U.K.-based Sanctuary Group has acquired Bill Curbish's Trinitrack Group, the London firm whose management operation represents the Who and Led Zeppelin's Robert Plant and Jimmy Page. Under the cash and stock deal—valued at \$2.6 million (\$12.5 million)—Curbish remains managing director of Trinitrack, which will continue to operate under that name; he will also sit on the board of the merged companies' management arms. The enlarged management operation will bring together Trinitrack's clients—which also include Judas Priest—with Sanctuary's roster of acts, among which are Guns N' Roses, Elaine Paige, Iron Maiden, Pet Shop Boys, Ray Davies, and Wheaties. **ARS BRANDE**

16TH ANNUAL ARIA MUSIC AWARDS

Holly Valance, whose debut single, "Kiss Kiss," topped the U.K. singles chart earlier this year and reached the top 10 in European territories, has been added to the list of performers at the Australian Record Industry Award (ARIA) music awards, to be held Oct. 15 at the Sydney SuperDome. It will be Valance's first musical performance in Australia. Also added to the 12-act list of performers on the show are singers/Songwriter Alex Lloyd and hip-hop group 1200 Techniques. **CHRISTIE ELMORE**

MTN Networks (MTN) Europe is preparing a U.K. version of the Music Factory (TMF), the popular Dutch TV station MTN bought last year. The new service will be one of two music channels on public broadcaster the BBC's free-to-air digital terrestrial TV platform Freeview, which is due to launch Oct. 30. Satellite and cable subscribers will also have access to the service. Freeview replaces the U.K.'s ITV Digital, which recently collapsed from financial problems. MTN says TMF will target various demographics throughout the day to "replicate the rhythms and routines of U.K. family life." MTN bought TMF from Dutch firm Wegener in April 2001. **BRAND TRAMBLE**

U.K. R&B artist Ms. Dynamite recently took three honors at the seventh annual Music of Black Origin (MOBO) Awards held at the London Arena. The Polydor artist, winner of this year's Mercury Music Prize, was named best newcomer and U.K. act of the year; her song "It Takes More" won best single. Alicia Keys won best album for *Songs in a Minor* (J), and U.S. soul singer Chaka Khan was honored with a lifetime achievement award. The MOBO awards are determined by a panel of industry members, with some fan-voted awards. **GARETH THOMAS**

Tiscali, the Italy-based Pan-European Internet service provider, has defended its decision to advertise on Kazaa, the peer-to-peer song-swapping service being sued by the Recording Industry Association of America. In an open letter responding to an International Federation of the Phonographic Industry statement attacking the arrangement, Tiscali argues that its move is nothing new. "In the past, many other providers have promoted their services through banner campaigns on Kazaa, and nobody felt harmed or offended by this," writes Mario Mariani, Tiscali's senior VP of media and access. Mariani also argues that as a member of the European Digital Media Alliance, Tiscali has promoted the legal use of music but adds that "we cannot impose our convictions on the whole Internet community." He adds, "Peer-to-peer technology is an unstoppable phenomenon. There are legitimate uses for such networks... but clearly illegal copying of music and other copyrighted works is not one of them." **JULIANA KOBAYASHI**

U.K. indie Phonogram Group says its cost-cutting efforts have helped narrow losses before taxes to £250,000 (\$550,000) for the year to Sept. 30, compared with losses of £5.67 million (\$8.9 million) in the same period last year. During the first half of 2002, a program of cost-cutting at the London-based label and multimedia operation heavily reduced administrative costs and helped achieve annual savings of more than £200,000 (\$314,000). Revenue for the year to Sept. 30 increased to £1.72 million (\$2.7 million) from £527,000 (\$827,000), in part a result of the label's U.K. success with the Hives, the Swedish act licensed from Burning Heart Records. **LAARS BRANDE**

Czech Music Industry Unites Against CD-Burning Outlets

BY PAVLA KOZAKOVA
AND MARK ANDREWS

PRAGUE—Disparate elements of the Czech Republic's music industry have united in an attempt to sound the death knell of a local curiosity: commercial outlets that allow consumers to burn their own copies of legitimate CDs.

To date, *vypalovna* (burning stations) have functioned in a legitimate fashion, exploiting a loophole. In Czech law allowing owners of original CDs to make backup copies for their own personal use. A further veneer of legality was given to the *vypalovna* by a string of contracts that many had signed with local authors' body OSA, however, all of those contracts will have expired by the end of the year.

Concerned that the *vypalovna*'s activities have encouraged piracy to spiral out of control, the Czech affiliate of the International Federation of the Phonographic Industry (IFPI) has persuaded OSA not to renew its contracts with the CD-burning outlets. "Currently the illegal private copying [of CDs] not for personal use—which these workrooms allow—has become an insolvable problem," says Karel Kucera, managing director of the IFPI's Czech branch. Kucera says that no law exists binding the *vypalovna* to check whether a customer really owns the CD or whether the copy will serve only for his personal use. The IFPI estimates that every second CD in the Czech Republic is illegally copied, with 6 million pirated CDs made last year.

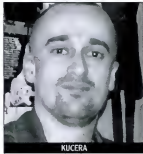
The *vypalovna* first appeared in 1998. They allowed anyone to copy their CDs for a fee, typically of around 150 koruna (\$5), which represents one-quarter the retail price of a CD here. Given the relatively high costs of original CDs and of the commercially available CD burners in the Czech Republic (today's average monthly wage remains only around \$500), the *vypalovna* became an instant hit among young music fans. The *vypalovna* also usually stock a range of electrical goods, ranging from mobile phones to TV.

OSA issued contracts with the owners of the *vypalovna* and accepted authors' fees for the copied CDs. When any action was taken by labels against the owners of the burning stations, Kucera notes, "the *vypalovna* owners were [generally] left off the hook and court, simply by showing their contract with the OSA."

Now the IFPI has teamed with OSA and Intergram, an independent organization representing artists and producers of audio and audiovisual recordings. The three have signed an agreement in which OSA binds itself not to issue any further contracts to the CD-burning workrooms or to renew the old ones.

"We have about 25 contracts with the workrooms, but they will all

expire by the end of this year," says Vladimir Mir, head of OSA's mechanical-rights department. OSA, like the IFPI, is unable to give even a rough estimate of how many such commercial CD-burning outlets



KUCERA

really exist, because many operate without any contracts.

Usually, the *vypalovna* are combined, or have connections, with CD-rental outlets. These are organized as "clubs," where each member theoretically co-owns all the CDs stocked. These rental shops still flourish, despite efforts by the IFPI to close them down. Two years ago, a precedent was set when a Prague court ruled that one large CD-rental club was illegal; however, the IFPI is still attempting to close a small CD-rental club in Ceske Budejovice, South Bohemia. It hopes that a court verdict in that case,

if positive, can be used as a test case.

"Until then," Kucera says, "all clubs of owners are in accordance with Czech law, which is completely outrageous. Every member owns, let's say, one-thousandth of each CD in the club. According to Czech law, he is able to make a copy of his own CD, even though he owns just a tiny part of it."

Consumers are also offered CD burning as a service by other shops and via the Internet. The owner of one Internet-based *vypalovna* in Prague who wishes to remain anonymous tells *Billboard* that they are likely to scrap their CD-burning service by the end of the year if it means they will be breaking the law: "I never wanted to do this illegally." The 150 koruna price per CD copied that their company charges covers rental from a range of more than 15,000 titles available, a new disc, a CD label, OSA's fee, and their own labor.

The owner estimates that at least every second *vypalovna* in the Czech Republic is run illegally. "There are loads and loads of them," they say, pointing out that the recent agreement of the three music industry organizations will affect only the *vypalovna* that were trying to operate legally. "Only a few companies that were burning CDs and paying OSA money will terminate their operation. The only solution is for the music labels to reduce the price of original CDs."

Warner Australia Acts Set Sail For Overseas Markets

BY CHRISTIE ELIZIER

MELBOURNE, Australia—Slightly more than one year ago, acoustic rock act Tasixside was flying to Los Angeles to start work with producer Fred Maher on its second album when its plane was turned back to Australia.

It was Sept. 11, and the U.S. had closed its borders. For three months after that, the band would end in Melbourne, wondering if the album would ever be made.

At the same time, hard-rock band Shihad was having problems with its name, which it had taken from sci-fi novelist *Dune* when it formed 13 years ago in New Zealand. Suddenly there were fears that its similarity to the Islamic term "jihad" was alienating U.S. retailers and media. The act, which relocated to L.A. to be closer to its co-managers the Firm and promoter Bill McCallie, is now called *Shihad*.

Now, both acts—signed to Warner Music Australia—are looking to make a mark on the U.S. market with albums that have already charted strongly domestically.

Tasixside's 1998 debut album, *Imaginate*, sold 150,000 units in Australia and 90,000 in Asia; the album was also issued in the U.S. on Sire. But Warner Australia managing director Chris Moss admits that Tasixside's two-year absence was worrying when setting up its second album, *Garage Mahal*. "There was a lot of goodwill from the first

album," he says, "but radio had changed drastically in that time." Warner reintroduced the act to the Australian market with in-store appearances and acoustic sets at radio stations. Leadoff single "Creepin' Up Slowly" peaked at No. 5 in Australia and set up a top five bid for the album on the Australian Record Industry Assn. sales chart in August.

"Creepin' Up Slowly" has also charted in Japan.



TASIXSIDE

Indonesia, and New Zealand and has been picking up some airplay in northern European markets. The act is returning to Japan this month for a club tour behind its second single there, "I'll Got This Way," and it is close to finalizing a deal with a Warner affiliate for a U.S. release. The band's Jason Singh says, "College radio [in the U.S.] still remembers us from our first single. 'Get Set,' and [it] is waiting for our album."

Cherry Red Revives Rev-Ola

U.K. Indie Relaunches Creation Records Reissues Division

BY ADAM HOWARTH

LONDON—Rev-Ola, formerly the reissues division of the now-defunct Creation Records, has relaunched as an imprint of U.K. indie Cherry Red Records.

The first release was Chris Lucy's *Songs of Protest and Anti-Protest*, which streeted Oct. 7 in the U.K. The album originally came out on U.S. indie Sundry Records in 1966. Former Poptones director Joe Foster is Rev-Ola's managing director; he also headed the imprint when it was launched by Creation founder Alan McGee in 1993. Following its acquisition by Sony and McGee's departure, Creation wound down in November 1999. McGee launched Poptones as a multimedia operation in May the following year, with himself as CEO and Foster installed as director of music. Foster left the company in November 2001, when Poptones scaled down its operations.

In addition to his Rev-Ola role, Foster is the manager of highly rated Glasgow alternative rockers V. Twin. The band releases its debut album, *The Blues Is a Minefield*, Oct. 21 on indie indie Domino. Foster describes the Lucy album as "one of the most mysterious, colorful and expensive West Coast folk albums," adding that "Lucy is a fat Bobby Jenson, who was a bizarre, iconic figure on [the] Sunset Strip."

The album was produced by Phil Spector collaborator Marshall Lieb, notes Foster. "[It] sounds like Arthur Lee [of '60s U.S. act Love] and was performed by a man who worked with the Rolling Stones and Frank Zappa but still managed to fall through the cracks of history."

The Rev-Ola releases will be mid-price items distributed through Cherry Red's existing global network of independent distributors, including Pinnacle in the U.K., Cargo and Hep Cat in the U.S., Zomab in Germany, Sodom in France, and Contraste in Spain.

Foster will run the label in conjunction with Cherry Red founder and director Iain McNay and his

director of operations, Adam Velasco. Other records slated for a worldwide rollout in the coming months include albums by Eagles bassist Randy Meisner, Lee Mallory, the Scuffs, and the Love Generation. The only non-U.S. act to be featured in the initial catalog, cult Scottish post-punk artist Rev-Ola plans to release at least one album per month.

During its incarnation at Creation, two of its biggest-selling reissues were Star Trek artist William Shatner's *The Transformed Man* and Alvin Karpis's *1979*, a previously unavailable album recorded during that band's earlier Rev-Ola months to release at least one album per month.

During its incarnation at Creation, two of its biggest-selling reissues were Star Trek artist William Shatner's *The Transformed Man* and Alvin Karpis's *1979*, a previously unavailable album recorded during that band's earlier Rev-Ola months to release at least one album per month.

During its incarnation at Creation, two of its biggest-selling reissues were Star Trek artist William Shatner's *The Transformed Man* and Alvin Karpis's *1979*, a previously unavailable album recorded during that band's earlier Rev-Ola months to release at least one album per month.

Warner Australia GM of A&R Dan Hennessy adds, "Tasixside have already proved they're attractive to U.S. labels—we had a lot of interest from U.S. producers wanting to work with the act, and they fit into the modern-pop movement."

Pacific's eponymous album, produced by Josh Abrams (Limp Bizkit, Korn), debuted at No. 7 in Australia. The act is signed for the U.S. to Arista, with a release set for the end of the year. Pacific singer Jon Toogood is convinced his band will make its mark, not least through its dynamic live show. He tells *Billboard*, "None of the guitar bands in America offer any kind of competition for us."

Warner has a number of other Australian acts ready for international exposure. Alternate rock band Magic Dirt and dance duo Pnuu are scheduled to work the U.K. market in the coming months, as is dance outfit Kin. In mid-October, another of Warner's rock acts, the Whitlams, will perform in the U.K., Ireland, France, and Canada in support of their current album, *Torch the Moon*. Emerging from the indie scene, the Whitlams' hard touring has seen the band shift 350,000 units across its four previous albums to date.

Whitlams' leader and songwriter Tim Freedman says, "People say the songs have a strong Australian sense about them. But when we play them to people abroad, they identify closely with them."



THE WHITLAMs

Events Calendar

OCTOBER

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston, 212-969-0204.

Oct. 14, **Bill Board Celebrity Golf Classic**, Burbank, Calif. 310-201-8816 (see *Good Works*, this page).

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galathea and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmccadam@aria.com.au.

Oct. 15, **Carousol of Hope 25th Anniversary Gala**, the Beverly Hilton, Los Angeles, 323-651-9300 (see *Good Works*, this page).

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York, 212-258-7800.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hanger, Santa Monica Airport, Calif. 213-241-7268.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam, 31-35621-5748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijlhoe Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 19, **Lila Claire Foundation Benefit Dinner Honoring Chris Blackwell and Mimi Leder**, Beverly Hilton Hotel, Los Angeles, 323-602-0136.

Oct. 23, **Spirit of Life Award Gala Honoring Tomás Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach, 800-275-1587.

Oct. 24, **MTV Video Music**

Awards Latinoamerica, Jackie Gleason Theater, Miami Beach. 305-353-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zecher Zolvenrich, Essen, Germany. womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theater, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Inductee Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Ford Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy."** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Light-house, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 2, **2002 Kora All Africa Music Awards**, Midrand, South Africa. 27-11-884-84-20.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters' Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **"Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

DEATHS

Ellis Larkins, 79, of pneumonia, 19 years in Baltimore. A jazz pianist/vocal accompanist, Larkins worked with such artists as Ella Fitzgerald, Mildred Bailey, Joe Williams, and Helen Humes.

William M. Galt, 86, of natural causes, Oct. 11 in Wilmington, Del. After retiring as an electrician, Galt founded the New Day Christian Distributors, which provides thousands of Christian bookstores with music, songbooks, videos, and performance soundtracks. He is survived by his wife, three children, five grandchildren, and 10 great-grandchildren.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-204-287-7447.

Nov. 14, **Western Music Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 26, **Oye! Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

DECEMBER

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-466-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2954.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Center Toronto, Crowne Plaza Center, and Metro Toronto Convention Center, Toronto. 610-667-0501.

Jan. 19-23, **MIDEM 2003**, Palais Des Festivals, Cannes. 212-370-7470.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Atlantic and VPR Deal. Atlantic Records and VPR Records (VPR) have entered into a long-term strategic partnership (see story, page 6). The first artist to release an album via this new agreement is Sean Paul. His new album, *Dutty Rock*, will be released by VPR/Atlantic Nov. 12. Celebrating the deal's signing at Atlantic headquarters in New York are, from left, VPR attorneys Jay Quattrone, Atlantic senior VP of business and legal affairs Michael Kushner, VPR VP of marketing Randy Clark, Atlantic director of business and legal affairs Ariel Taitz, Atlantic co-president Craig Kallman; Paul's attorney, Terri Baker; Paul; VPR president Christopher Chin; VPR senior director of A&R Murray Elias; and Atlantic co-president Ron Shapiro.

Good Works

SURVIVAL ROCK: Sam Moore, Mark Farner, Eddie Money, Bad Company, Foreigner, REO Speedwagon, Styx, and Survivor are among the acts to perform in Rock to the Rescue, a two-part concert series benefiting the Port Authority Police World Trade Disaster Survivors Fund and the Rock and Roll Hall of Fame Educational Fund. The first show will be held Saturday (19) at the Continental Airlines Arena in East Rutherford, N.J., followed by a Cleveland performance at the Gund Arena the next day. Last year's concert raised \$550,000 for the Port Authority Police Department. Contact: Jeff Albright at 818-508-6874.

PLATEFUL OF MONEY: Sting, Elton John, and B.B. King will entertain during the Carousol of Hope's 25th Anniversary Gala Tuesday

(15) at the Beverly Hilton in Los Angeles. Madonna, Barbra Streisand, Celine Dion, and the Osbournes are among the artists who have donated their designs to a collection of ceramic plates that will be sold to benefit the evening. Since its inception, Carousol of Hope has raised more than \$60 million and assisted more than 4,000 children with diabetes. Contact: Jerry DiGari at 323-651-9300.

GOLF CHAIRNEY: Montgomery Gentry will host this year's Academy of Country Music Bill Boyd Celebrity Golf Classic, featuring country artists like Trick Pony, the Bellamy Brothers, Chris Cagle, Darryl Worley, Mark Wills, and Lila McCann teeing off in support of the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for Cancer, Shriner's Children's Hospital, and the Bill Boyd Memorial Trust Fund. The event will take place Monday (14) at the DeBell Golf Course in Burbank, Calif. Contact: Maureen O'Connor at 310-201-8816.

FOR THE KIDS: Network America and VH1 Save the Music Foundation have teamed to release *For the Kids*, an album of children's music that aims to raise money toward the restoration of music programs in American public schools. Artists like Sarah McLachlan, Five for Fighting, Stixpe Nine the Richer, and Remy Zero are featured on the album, which will be released Oct. 22 on Network America and available in all major retail stores. Contact: Monica Seide at 310-855-0643.

Solution to this issue's puzzle (page 84)

DOOR	INAHAD	HAUS
THIR	ADREN	AL
SCI	PAUC	CLAPTON
HERE	SONOT	ENS
AS	ADREN	AL
STEVEN	WONDER	
ART	TARGE	WEINS
READ	LAZIO	SHOW
AS	ADREN	AL
DAVID	SANBORN	
RIESEL	FLAN	
PHIL	COLLEINS	ENO
INDIE	ELTON	JO
NOELS	CALINO	TWO

MARKET SHARE & IMPACT

UMVD No. 1 in Market Share For First Nine Months

Company Is Also Poised For Strong Fourth Quarter

BY ED CHRISTMAN

NEW YORK—Universal Music Video Distribution (UMVD), the dominant major since it merged with PolyGram in 1998, continues to gradually take market share from the rest of the music industry. In the first nine months of this year, UMVD has 28.5%—up slightly from the 28.3% it had at the half-year mark but good enough to continue the market-share creep that is becoming standard operating procedure for the company. UMVD also finished as the No. 1 distributor in current-album market share, with a 30.6% slice of the pie for the nine-month period ended Sept. 29. UMVD's industry-leading total-

album market share is up nearly two percentage points from the 26.7% it had last year in the first nine months. As the industry leader, UMVD's dominance can be seen in the genre market shares SoundScan tracks, which shows it was the top distributor in the country, R&B, alternative, hard-rock, jazz, classical, and rap genres; soundtracks albums charting on *The Billboard* 200; and catalog and the deep-catalog subset, as well as singles. It ranked second in placing albums on the *Billboard* Heatseekers chart.

With all due respect to his competitor, Universal Music Group (UMG) chairman Doug Morris has his company poised to "take even more market share in [this] quarter. We have records coming that are like aircraft carriers. This will be the best-ever quarter in the history of the company."

Among the acts that are delivering albums are Shania Twain, Jay-Z, DMX, Three Doors Down, and Mariah Carey. Morris also pointed out that the next edition of the *Now!* series will come under the UMVD banner, that the *Nirvana* album will do very well, and that the upcoming soundtrack to *The Eminem Show* will not only sell plenty on its own but will also revitalize sales of *The Eminem Show*.

Morris says UMG owes its success to "the very good people we have running our divisions and our artists."

While the independent sector—collectively at 16.8%—may have suffered a market-share decline from the first nine months of last year when it had 17.2%, it improved on the 16.5% it garnered in the first six months of the year. In placing second, it showed strength in Latin, gospel, music video, and placing albums on the *Billboard* Heatseekers chart, coming in as the top distributor in each of those categories. It ranked second in new age, classical, rap, catalog, and singles.

Holding down the No. 3 spot, Sony

Music Distribution (SMD) accumulated 16% in the first nine months of this year, up from the 15.7% it garnered in the corresponding time period last year. Also, SMD had a strong third quarter, as its market share grew from the 15.5% it had tallied in the first half of the year. For the nine-month period, SMD ranked as the No. 2 distributor in soundtracks, Latin, and music video.

WEA, meanwhile, fell to fourth place with a 15.9% share, down from the 3 ranking that its 16.4% market share had obtained in the first half of the year. The company is also at last year's pace of the 16.2% it generated in the first

is almost a two-percentage-point drop from the 10.5% it had last year in the corresponding period but only slightly down from the 8.8% it had in the first half of this year. EMD was the No. 2 distributor for jazz music.

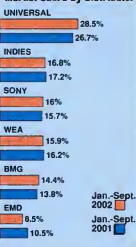
Looking at the rankings by corporation, Universal was No. 1 for total-album market share, but the Warner Music Group jumps to No. 2 with a 17.2% share when the market share of Alternative Distribution Alliance (ADA) is added in. Sony Music Entertainment retains its hold on third place, but its market share improves to 16.8% when RED is added in. BMG moves up to fourth place, thanks to the market share subtracted for the three independent distributors owned by majors, which is why the independent sector ranked fifth with a 13.8% share. And EMI Recorded Music brings up the rear but sees its market share improve to 9.5% when Caroline Distribution's percentage is added.

In current-album market share, UMVD had a 30.6% share, almost double that of No. 2 distributor BMG, and an improvement from the 28% it had in the corresponding period last year. UMVD has the three top-selling titles of the year in *Eminem's The Eminem Show* (which has so far scanned 5.9 million units), Nelly's *Nellyville* (3.5 million), and Ashanti's *Ashanti* (2.6 million).

BMG Distribution ranked second with 16.8% in current-album market share, up slightly more than a percentage point from the 15.7% it had in the same period last year but down from the 17.2% it accumulated in the first six months of this year. Its best sellers include Alan Jackson's *Drive-By*, Pink's *Missundeadtoed*, and Avril Lavigne's *Let Go*.

The independent sector placed third with 15.6% in current-album market share, up from the 15.4% it had last year in the same time frame, while SMD ranked fourth with 15.6%, down

Total U.S. Album Market Share By Distributor

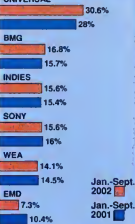


from the 16% it had last year when it ranked second, and WEA ranked fifth with 14.1%, down from the 14.5% it tallied in the corresponding period last year when it held the same ranking. Finally, EMI's 7.3% in current market share is down three percentage points from the 10.4% it had last year, placing last in both periods.

By corporate, Universal holds down the No. 1 ranking, followed by BMG. Sony is third with 16.5% when RED's performance is added in, while Warner places fourth with 15.3%, thanks to the inclusion of ADA's share. The Indies rank fifth with 12.4%, and EMI placed last with 8.3% when Caroline's share is added in.

Detailed reports on market share for country and R&B music will appear in next week's issue.

Total Current U.S. Album Market Share By Distributor



EXCLUDES TITLES CONSIDERED TO BE CATALOG
SOURCE: NIELSEN SOUNDSCAN

nine months of 2001. WEA's strength is in deep catalog, where it is the No. 2 distributor. For the nine-month period, WEA was the No. 1 in new age and ranked second in the alternative and hard-rock genres.

BMG placed fifth with 14.4% for the first nine months of the year, which is down slightly from the 14.6% it had in the first half of the year but is an improvement on the 13.8% it had in the first nine months of last year. BMG's strength is in *The Billboard* 200, where it is the No. 2 distributor, a distinction it also holds in gospel.

EMI Music Distribution (EMD) ranked last with an 8.5% share, which

nine months of 2001. WEA's strength is in deep catalog, where it is the No. 2 distributor. For the nine-month period, WEA was the No. 1 in new age and ranked second in the alternative and hard-rock genres.

The market share rankings were determined by White Plains, N.Y.-based Nielsen SoundScan, which collects point-of-sale information at all formats and configurations from retailers, track accounts, and other merchants, including mail-order companies and online stores. The company that provides the data generates 49% of U.S. music sales. SoundScan estimates include for the entire U.S. market. Market share tallies for all albums and singles include all formats and genres available in the respective compilation. The shares for R&B albums count for the specialized period used to compile the *Billboard* R&B charts for that genre. In calculating current-album market share, Nielsen SoundScan counts only albums also occurring within the first 16 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of *The Billboard* 200, in which case sales continue to count as current until a title falls below No. 100.

Everything you need to know about radio..

- Radio Station Directory by Market
- Complete Label Promotion Directory
- Arbitron Rankings for Top 100 Markets
- Radio Consultants & Syndicators
- And More



All the information you need to make your job easier!

To order the new Radio Power Book Summer/Fall 2002, order online at www.radio-billing.com or call 1.800.344.7119 • International: 732.363.4156 Fax: 732.363.0338 • By Mail: Send payment for \$129 plus \$7 S&H (\$15 for international orders) with this ad to: Billion Dollar Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH & DC. Orders payable in U.S. funds only. All sales are final.

Executive Turntable

DISTRIBUTION: Thomas Costabile is named president of WEA Manufacturing in New York. He was senior VP of operations for Sony Music Distribution.

PROVIDENT: Music Distribution names Robert Bedenbaugh director of sales for national accounts and

Russ Evers retail marketing coordinator in Nashville. They were, respectively, manager of database marketing for Family Christian Stores and road manager/vocalist for Spiritbound.

WORD DISTRIBUTION: promotes Keith Stencil, previously director of general markets, to VP of general markets; Laura Neutling, previously marketing manager, to marketing director; David Chaudry, previously marketing manager, to director of marketing for general markets; Steven Underwood, previously marketing coordinator, to marketing manager; and Valerie Pittman, previously gospel marketing manager, to regional marketing manager. They are based in Nashville.

HOME VIDEO: Steve Bulzoni is promoted to senior VP of home entertainment for York Entertainment in Sherman Oaks, Calif. He was VP of video rental, York Entertainment also names Scott Pfeiffer, previously president/CEO of San Rafael Pictures, as VP of production and development; Heather Kellogg, previously director of programming for Yahoo Film Festival, as director of marketing; Noah Kronenberg, previously account executive for Norwalk Entertainment, as director of Western region sales; and Gregg A. Ratloff, previously VP of sales and acquisitions for Important Pictures, as director of domestic TV and international sales. They are based in Sherman Oaks.

STEVE BOOGAR is named CEO of DigitalDeed in Redwood City, Calif. He was COO of NEC Computers.

MUSIC VIDEO: MTV Networks promotes Lauren Lazin to senior VP of MTV News & Docs and Robyn DeMarco to VP of programming, planning, and scheduling for MTV and MTV2 in New York. They were, respectively, VP of MTV News & Docs and director of programming, planning, and scheduling.

RIAA Certifications For September

Following are the September Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Eminem, *The Eminem Show*, Web! Alternately/Intercope, 6 million.
Pink, *Missundaztoke*, Arista, 4 million.

Faith Hill, *It Matters to Me*, Warner Bros., 4 million.
Nelly, *Nellyville*, Fo' Real/Universal, 4 million.

Avril Lavigne, *Let Go*, Arista, 3 million.
Dixie Chicks, *Home*, Open Wide Monument/Columbia, 2 million.

The Righteous Brothers, *Unchained Melody: Best of the Righteous Brothers*, Curb, 2 million.

Toby Keith, *Pull My Chain*, DreamWorks Nashville, 2 million.

PLATINUM ALBUMS (1 million units)
N.W.A., *The N.W.A. Legacy: 1988-1998*, Priority/Capitol, its third.

Point of Grace, *Steady On*, Warner, its second.
Linkin Park, *Reanimation*, Warner Bros., its second.

Soundtrack, *I'm Bout It*, Priority/Capitol.
Backstreet Boys, *The Hits: Chapter One*, Jive, their fourth.

Dixie Chicks, *Home*, Open Wide Monument/Columbia, their third.

GOLD ALBUMS (500,000 UNITS)
Li'l Wayne, *500 Degreez*, Cash Money/Universal, its third.

Frank Sinatra, *In the Wee Small Hours*, Capitol, his 28th.
Frank Sinatra, *Come Fly With Me*, Capitol, his 29th.

Trick Daddy, *Thug Holiday*, Slip-N-Slide/Atlantic, its fourth.
New Found Glory, *Sticks and Stones*, MCA, its first.

Mario, *Mario, I Records*, his first.
Israel Kamakawiwo'ole, *Facing Future*, Big Boy Records, his first.

Jackson Browne, *The Near You Hear: The Best of Jackson Browne*, Elektra, his 10th.
Bill Engvall, *Dorkfish*, Warner Bros., his second.

Michael Martin Murphy, *Cowboy Songs*, Warner Bros., his second.
Soundtrack, *XXX*, Universal.

James Taylor, *October Road*, Columbia, his 15th.
Backstreet Boys, *The Hits: Chapter One*, Jive, their fourth.

Original cast recording, *Mamma Mia!*, Decca.
Fred Hammond, *Spirit of David*, Verity, its third.

Kiba, *Thug Misses*, Dirty Down/Artemis, her first.
Trans-Siberian Orchestra, *Christmas Attie*, Lava, its second.

Widjday, *A Rush of Blood to the Head*, Capitol, its second.
Dixie Chicks, *Home*, Open Wide Monument/Columbia, their third.

Declarations Of Independents..

by Chris Morris

TAKING IT ON THE ROAD: Too often, the operators of new labels come to the business armed with a full complement of illusions and a paucity of useful knowledge. So Declarations of Independents has always been supportive of the annual "crash-course" panels for neophyte industryists mounted by the Assn. for Independent Music (AFIM); for the past five years, we've taken part in educational panels at the seminar.

Through this year, when it presented a full day of crash-course panels—covering such essentials as recording, marketing, promotion and publicity at the AFIM convention in San Francisco, the indie trade organization has presented the educational panels at its principal annual forum. But there will not be a crash course at next year's AFIM con, scheduled for Orlando, Fla., in March.

Instead, AFIM executive director Courtney Proffitt says, the focus will now be on bringing the crash courses to major markets across the U.S. on a year-round basis.

"We're trying to develop a stand-alone session to take around the country," Proffitt says. "We are in the works of doing a full-day seminar and taking it on the road."

The first attempts to pull together these regional presentations took place in September, when AFIM offered a two-panel session at Musicfest NW in Portland, Ore., and a seven-panel version at the Americana Music Assn. convention in Nashville. Proffitt says, "We're meeting with a great reception at these other events."

The trade group is currently organizing day-long sessions for New York, Miami, Los Angeles, Chicago, Dallas, and Seattle to take place during 2003. Some of these seminars would take place in conjunction with established music conferences and events in those locales.

As in the past, the AFIM crash courses can't succeed without the input of veteran professionals willing to share their knowledge and experience with those just entering the business. Seasoned pros—especially those located in the market where the crash courses are targeted—are encouraged to contact Proffitt at AFIM headquarters at 480-831-2954 to volunteer their services.

AFIM has also prepared a six-CD audio version of the most recent crash courses in San Francisco; it may be ordered through

the AFIM office or via the trade group's Web site (afim.org).

FLAG WAVING: *Fight Dirty*, the sophomore album by Atlanta-based quartet the Forty-Fives on Redeye Distribution's Yep Rock Records, is one of the most thoroughly satisfying, straight-ahead rock'n'roll records of the year.

With its head-on energy and gutsy melding of classic rock and R&B elements, the band is highly reminiscent of those old Los Angeles faves, **Peter Case's** late '70s/early '80s unit the **Plimsouls**.

"I've been getting that [comparison] a lot," admits singer/guitarist Bryan C. Malone, whose



THE FORTY-FIVES

raw-voiced voice conjures memories of Case's vintage performances. "We used to get that reference, mainly because of [my] voice."

The Forty-Fives began five years ago as a power trio, but their sound gained a lift from the addition of Hammond B-3 organist **Trey Tidwell**. Malone says, "We wanted to do something different."

Of the group's sonic conception, Malone says, "We're all Beatles fans, obviously, but we're not fanatical about it... In Georgia, you hear a lot of **Osie Redding**, and we're big **Booker T. & the MG's** fans." The Forty-Fives' live set incorporates covers running the gamut from **Elvis Presley**, **Sam Cooke**, and **Jimmy Reed** to the **Zombies** and the **Who**.

Listeners and programmers with an appetite for brawny, no-frills fire are directed to hot originals like "Tryin' to Get to You," "Out of My Mind," "My Kind of Girl," and "Hanging By a Thread," all peerless examples of tuneful contemporary rock with deep roots in the past.

Timeless road dogs, the Forty-Fives are currently in the middle of a U.S. tour that will take them to the West Coast by mid-October. They'll be opening shows for **Los Straitjackets** and **Southern Culture on the Skids** through year's end.

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



BAKER & TAYLOR

Information and Entertainment Services



MAP-PING OUT THE ISSUE: Let's talk about price and value.

The majors and certain retailers settled last week the price-fixing lawsuit brought by government prosecutors, agreeing to pay \$143 million, of which \$67.4 million will be paid in cash. Who knows how the 41 states and three commonwealths will split the cash up, if they divide it by 44, it means about \$1.5 million per entity, which in effect translates to pennies for the consumers—if they even see any of it. But obviously, the money that was extracted from the majors is not the issue to the publicly-seeking politicians—can lawyers who filed this so-called price-fixing case.

Even before those lawsuits were settled, what continues to matter to the music industry is that the government—through the earlier-related settlement of a Federal Trade Commission (FTC) investigation that eliminated the majors' minimum-advertising-pricing (MAP) policies—has, in effect, mandated that music retailers cannot even hope to obtain a gross profit margin of 14% from music, the amount that the old standard MAP price of \$11.99 would have provided them once upon a time. I would like to know how many other retailers and businesses in the U.S. would be satisfied with that gross profit—which, for the uninitiated, doesn't even take into consideration the expenses of operating a business.

PAINFUL SOLUTION: Even if the government thought the music industry was guilty of price fixing, its solution has already inflicted plenty of pain upon it. As if file sharing, CD burning, and plain old bootlegging wasn't enough to contend with, the music industry has a full-scale, unrestrained price war raging, further hurting every component of the business. Unfortunately, the ones who appear to be catching it the worst are independent retailers, whose sales are down 19.8% this year—almost double the industry average. And who knows how many hundreds—thousands?—of them have gone out of business.

The bad thing about all this, of course, is that if the government had just showed a little patience, market forces—CD burning and the price-value relationship of prerecorded movies—would have taken care of whatever pricing inequities it thought it saw in the music marketplace. It's hard to tell what the FTC's problem is, because it never shows its hand. It moves in myste-

rious ways, wreaking havoc on the industry, all in the name of justice.)

WHY MOVIES GOT MAP: Some have raised the question, "Why does video have MAP and not the music industry?" That's because the music industry's MAP policies were more far-reaching than the video industry's. Initially, both industries' policies were equivalent, with both basically disallowing advertising funds if a specific title was advertised below MAP. But MAP proved ineffective when Circuit City started a price war to try and deliver a knockout punch to the then-weaker Best Buy.

In the wake of their 1994-1996 price war, about 11 music specialty chains either filed for Chapter 11 or went out of business. Throughout this battle, the majors made a mockery of their own distribution companies' MAP policies by going behind their backs and buying into the price-and-position programs of the consumer electronic chains. If I remember correctly, here was the way it worked: A label would come out with a big superstar release and tell the consumer electronic chains that it wouldn't give them any cooperative funds if they advertised the title under MAP. Then the very same week that the A-list title came out, the label would take a B title and buy into the Best Buy/Circuit City price-and-position programs, thus effectively paying for the ad on the A title, which of course was advertised below MAP.

(I have often written that the majors are too prone to succumb to short-term solutions, which often result in unwanted long-term problems. One unintended lesson of the labels' practices—let's call it a long-term consequence—was to teach most music specialty chains the importance of price-and-positioning programs, a topic that appears to be on the minds of a lot of people nowadays. Some, of course, already knew how to wield P&P clout.)

In effect, the majors funded the price war that would result in them missing out on millions of dollars in product payments when the music specialty chains got into trouble. But, as I have pointed out in the past, once retail's paid cash to their, most majors responded to music specialty requests by strengthening their MAP policies so that all cooperative advertising funds on all titles were withheld from violators of MAP policies. The video studios never went that far with their MAP policies. That's why the FTC only went after the music industry—and why the video studios still have their MAP policies.

Sonicbids Offers Online Talent Directory

BY MATTHEW S. ROBINSON

Though many hands still rely on the postal service to promote themselves, many savvy artists are taking to the Web to do their booking and promotions. One of the leaders of this new charge is sonicbids.com.

"The main purpose of Sonicbids is to make the musician's life easier and to take advantage of the Internet in terms of reaching talent buyers," CEO Panos Panay says. "We are using the Internet to revolutionize a process that was greatly inefficient."

Launched in June 2001, Sonicbids was originally intended to list bands as part of a larger virtual marketplace, where acts and promoters could meet online.

"The buyers' problem was not access to talent," Panay explains. "It was how they sort through the hundreds of submissions they get."

Today, Sonicbids serves nearly 5,000 artists and more than 1,000 promoters who regularly check in to find the hottest bands. Among these are such booking behemoths as Festival Productions (which arranges talent for the Newport Folk and Jazz Festivals and 50 other festivals around the world) and such conferences as Atlantis Music Showcase & Conference and Las Vegas' Eat.M.

At this year's Atlantis Music Showcase in Atlanta, 19 Sonicbids bands performed, constituting 30% of the total performance roster. Many of these bands were also featured on a special promotional CD that was assembled in partnership with Oasis CD Manufacturing and Dewar's Scotch Whisky.

Atlantis conference manager Kathy Gates says the Sonicbids alliance made the event more cost-effective

"by helping us cut back on staffing costs and allowing Atlantis to have a record of all the artists that submitted electronically."

"In our contracts, we guarantee a minimum amount of our bands will be chosen for the festivals," Panay explains, "so while no individual band is guaranteed a spot, some of them are sure to be included."

The Sonicbids advantage comes from its electronic press kit (EPK), a comprehensive online information package created by the bands to display such information as their bio, a typical set list, and their performance requirements.

"I knew what I wanted to know about an artist," says Panay, a former international booking agent for Ted Kurland Associates, "and used that to figure out what others would want to know."

Each band that wishes to keep its EPK in Sonicbids' catalog pays a \$49 annual fee. "That is the cost of roughly three press kits," Panay notes. "So if they get one gig, they make their money back."

For bands like Boston's R&B outfit Mother's Favorite Child (MFC), the savings are substantial. "Our mailings cost a couple of thousand dollars," MFC's Paris Toun says, "and we still were not getting our music out in a timely manner."

Not only did Sonicbids save MFC money, it also got it moving faster. "In literally a month," Panay observes, "they have gone from opening for other bands to having those bands open for them."

"The EPK is quickly becoming known as the most cost-effective and efficient means of introducing independent musicians to live music buyers," Oasis president Micah Solomon adds.



Are you with the right ONE-STOP? AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **amped** and **ambush!**
- Electronic orders with our **AMI** disc and online with **AMC**
- Our Turn-Key Retail Website Solution **Web**

New Accounts Call:

800-635-9082

Fax: 954-340-7641

OR VISIT US on the web at:

WWW.AECM.COM

AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville 121 • Tampa-St. Pete • Lake Tahoe • Woodland, CA



Sites + Sounds NEWS LINE...

DOWNLOADING DEALS: EMI has begun negotiations with technology companies with a view toward enabling digital downloads of its repertoire. EMI Group executive VP John Rose told attendees of the recent JPMorgan 2002 Music Conference in London. "We need to start selling consumers digital music in the form they want to consume it—namely downloadable, burnable, and portable—at an economic price that is attractive to consumers but gives us a reasonably healthy and attractive margin," Rose said, adding that EMI hopes to announce its new-media strategy during the next few weeks as it begins to finalize agreements.

MAXIM-MUM BUYING POWER: Buy.com is launching an e-commerce site with MaximNet—the Internet arm of Maxim magazine parent Dennis Publishing—that will feature music, movie, and game titles. The co-branded site, at maxim-online.com, will offer more than 1.5 million SKUs in 11 categories available through buy.com. United Commerce Service, the e-commerce solutions specialist that powers the buy.com site, will manage the new site's inventory, fulfillment, content, customer service, and e-mail marketing.

KILLER WEB SITE: BMG Production Music, a unit of BMG Music Publishing, will launch a Web site that licenses music samples and sound effects for advertising and marketing companies for use in Internet-based

promotions. The site, killersniff.com, is a collaboration between BMG Production Music's Killer Tracks arm—home to 20,000-plus samples and sound effects licensed by such entities as Turner Broadcasting, Boeing, Fox Sports, ABC, Warner Bros., and ESPN—and Pulse, a San Francisco-based producer of media technologies for online marketers. At launch, more than 8,000 music and effects files from Killer Tracks' library will be available for a \$900 annual licensing fee. Production music, also known as "library music," includes virtually every kind of sound used in radio, TV, film, and multimedia productions.

PIRACY PARANOIA: A new report from consulting firm KPMG says the entertainment industry has become "mesmerized" by online piracy at the expense of developing "proactive strategies," which would include working with "potential abusers" to develop new business models.

The study found that more than 80% of companies surveyed use some type of encryption technology—in addition to such measures as interdiction, file sharing networks—often at the expense of the customers' online experience. The study says encryption "is only as good as the next hacker," and most digital pirates are "loosely organized" and global. A majority of respondents conceded that safeguarding content across national borders is "nearly impossible," and about 10% have

"given up in despair" of even threatening violators with legal action.

Two of many executives surveyed embrace digital content as a new revenue source than those that view it as a threat to existing revenue. But the study says that most media companies continue to exhibit a lack of "creativity and innovation" in finding new revenue ties to develop legal distribution of content online.

The study suggests that media companies create internal review processes to determine what percentage of their content is intellectual property, then decide whether it should be protected and deploy business models to create "fluid boundaries" that ensure consumers.

SHAZAM SONG: London-based music-recognition technology company Shazam has struck a licensing deal with Warner Music Group. Under the agreement, Shazam is licensed to use 30-second audiotapes of music from the entire Warner catalog as part of its mobile-phone service. Shazam's flagship service, currently available only in the U.K., allows users to learn the name of a song and its artist when an audio sample is sent from a phone handset.



by Brian Garry

Music & Money

SPINNING SUCCESS: Staten Island, N.Y.-based indie label SpinArt Records says it is on pace to post the best year in its 12-year history, thanks to a strong release schedule and a business model that is attractive to artists.

Booyed by joint-venture deals with London's Cooking Vinyl and

Price says that while SpinArt has long resisted the notion to develop new bands, 70%-80% of its release schedule now comprises releases from bands with built-in fan bases. With those acts there are realistic expectations of how many records they will sell in a worst-case scenario. And those efforts are allowing

SpinArt to foster large-growth acts like Clem Snide and Apples in Stereo, which are now coming into their own.

"We came to the conclusion that we couldn't make it by just releasing records we love," Price says. "We also have to release records that will sell. And it has to be able to sell without a huge budget, because we can't afford it. One of the dilemmas of working with developed artists [is] you're not going to give them big huge amounts of money upfront—which we couldn't do. So we have to give them something else. And that is a really good deal. You have to allow them to make money."

He adds, "We view our job as to generate the artist revenue."



PRICE

Canada's Linus Entertainment—as well as by a lineup of releases that includes new music from *Apples in Stereo*, *Clem Snide*, *Eyes Adrift*, former Pixies frontman *Frank Black*, and Soft Cell and catalog releases from the *Pixies*, *Echo* and the *Bunnymen*, and *Camper Van Beethoven*—SpinArt is on pace to set an all-time high in revenue. However, the real host has come from a business model that has enabled the label to attract name artists while grooming acts that are now starting to pay off.

"This year is our best year ever," SpinArt co-founder and GM Jeff Price says. "This year is our payoff year."

The label, which began its life in the major-label system, is working with a much different profitability scenario. Price notes that because SpinArt pays its artists little money upfront and keeps its marketing costs low by limited co-op advertising and few videos, the break-even level on a record is sales of between 15,000 and 20,000 units—not 100,000-200,000 units.

What's more, Price notes that the label has worked to create a more attractive financial model for artists by offering short-term deals of three to seven years that allow them to recoup against what the label actually receives in revenue. SpinArt also offers net profit splits where half the net profits on the sale of the album go to the artist; it pays full mechanical royalties on all songs on a record, and it does not take any additional distribution fees.

LIQUID UPDATE: MM Co. chairman Seymour Holtzman and president/CEO James Mitatordola have been elected to the seven-person board of digital-music distributor Liquid Audio. They replace current board members Gerald Kearby, who is Liquid's president/CEO, and board member Raymond Doig.

Mitatordola—who owns 6.9% of Liquid via MM Co.—is related to the company's chairman, says he and Holtzman remain opposed to the proposed merger with music distributor Alliance Entertainment and want Liquid's cash to be distributed to shareholders (*Billboard Bulletin*, June 14). Liquid representatives could not be reached for comment.

B&N BUYBACK: Barnes & Noble plans to buy up to \$10 million worth of stock in barnesandnoble.com.

Leonard Riggio, chairman of Barnes & Noble and its Internet arm, says, "We believe that barnesandnoble.com's stock is undervalued."

In August, barnesandnoble.com said it may be delisted from Nasdaq as the stock closed below \$1 for 30 straight days. It has until Nov. 4 to regain compliance.

The stock recently closed down 2 cents at 78 cents. Barnes & Noble and Bertelsmann each own 36% of barnesandnoble.com; the rest is publicly held.

Additional reporting by Matthew Benz in New York.

TRAFFIC TICKER

Top Music Sites

Traffic In August

TOTAL VISITORS (in 000s)	
1. Yahoo Launch	3,970
2. MTV Networks Music	2,920
3. CDM	2,863
4. MusicMatch Jukebox	2,401
5. Sony Music Entertainment	2,353
6. BMG Music Services	2,198
7. MSN Music	2,066
8. American Idol on MSN	2,026
9. AOL Music	2,022
10. MP3.com	2,004
11. EMusic	1,910
12. Lyrics.com	1,874
13. Warner Music Group Sites	1,810
14. MusicCity.com	1,666
15. BMG Entertainment Sites	1,160

AVERAGE MINUTES PER VISITOR PER MONTH

1. Yahoo Launch	20:52
2. Spinner	20:27
3. Pressplay.com	20:16
4. MusicMatch Jukebox	20:09
5. DeLuxe Records Sites	19:44
6. Listen.com	19:23
7. MTV Networks Music	19:06
8. MSN Music	18:53
9. BMG Music Services	18:40
10. Allmusic.com	18:39
11. Americas Idol on MSN	18:12
12. CDM	18:03
13. Audioplay	18:02
14. Sony Music Entertainment Sites	18:03
15. MP3.com	17:57

Nielsen/NetRatings

Source: Nielsen/NetRatings, August 2002. Rankings issued by Billboard. Data is based on audience measurement of more than 50,000 U.S. households who have combined web and home Internet access.

JENNA JAMESON...AND MORE!



They've got the talent, the looks, and the passion to make it in the biz. *Adult Stars Close Up - Private Lives*. Come along as ravishing adult stars reveal what it takes to make it to the top of their trade!



PLAYBOY
ENTERTAINMENT
GROUP
www.playboy.com

©2002 Playboy Entertainment Group, Inc.

Billboard TOP KID VIDEO

WEEK	LAST WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	1 Week At Number 1	YEAR OF RELEASE	PRICE
1	3	SPONGEBOB SQUAREPANTS: HALLOWEEN	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$29.95
2	1	MICKEY'S HOUSE OF VILLAINS	WALT DISNEY HOME ENTERTAINMENT		2002	\$29.95
3	2	PETER PAN: RETURN TO NEVERLAND	WALT DISNEY HOME ENTERTAINMENT		2002	\$29.95
4	4	THOMAS & FRIENDS: SALTY'S SECRET	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$14.95
5	5	SCOOBY-DOO MEETS BATMAN	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$14.95
6	6	THE BEST OF SCHOOLHOUSE ROCK 20TH ANNIVERSARY EDITION	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
7	7	WIGGY SAYEAR	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$4.95
8	8	TAIGAN & JANE	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$4.95
9	10	RUGRATS: HALLOWEEN	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$29.95
10	16	POWER RANGER WILD FORCE: LIONHEART	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$14.95
11	9	POWER RANGERS WILD FORCE: ANIENT AWAKENING	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$14.95
12	14	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	WARNER BROS. ENTERTAINMENT VIDEO		1999	\$12.95
13	15	THOMAS THE RANK ENGINE: BEST OF PERCY	WARNER BROS. ENTERTAINMENT VIDEO		2001	\$29.95
14	11	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$14.95
15	17	BARNY'S ROUND AND ROUND WE GO	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$12.95
16	22	PEANUTS: HOLIDAY COLLECTION	WARNER BROS. ENTERTAINMENT VIDEO		2001	\$8.95
17	23	ELMO VISITS THE FIREHOUSE	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$9.95
18	13	BLUE'S CLUES: MEET JOJO	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$9.95
19	18	THOMAS & FRIENDS: RACES, RESCUES, & RUNAWAYS	WARNER BROS. ENTERTAINMENT VIDEO		1999	\$14.95
20	20	A SPOOKY DOOKIE HALLOWEEN	WARNER BROS. ENTERTAINMENT VIDEO		2001	\$29.95
21	17	BAIEY MOOZIE	WARNER BROS. ENTERTAINMENT VIDEO		2000	\$14.95
22	12	ROULE POLICE CLUE: GREAT DEFENDER OF FUN	WARNER BROS. ENTERTAINMENT VIDEO		2000	\$19.95
23	25	SPONGE BUDDIES	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$29.95
24	26	WINNIE THE POOH: SPOOKABLE POOH	WARNER BROS. ENTERTAINMENT VIDEO		1999	\$14.95
25	24	CLIFFORD THE BIG RED DOG	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$29.95

Billboard RECREATIONAL SPORTS

WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	1 Week At Number 1	YEAR OF RELEASE	PRICE
1	1	ANDY MCFARLEY VOLUME 1	WARNER BROS. ENTERTAINMENT VIDEO		1999	\$19.95
2	2	WWE HOLLYWOOD WALK OF SHAME	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
3	3	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
4	4	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
5	5	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
6	6	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
7	7	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
8	8	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
9	9	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
10	10	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
11	11	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
12	12	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
13	13	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
14	14	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
15	15	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
16	16	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
17	17	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
18	18	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
19	19	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
20	20	WWE TRIPLE H: OFFICIAL CHAMPIONSHIP	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95

Billboard HEALTH & FITNESS

WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	1 Week At Number 1	YEAR OF RELEASE	PRICE
1	1	DANNY'S DANCE GROOVES	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
2	2	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
3	3	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
4	4	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
5	5	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
6	6	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
7	7	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
8	8	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
9	9	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
10	10	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
11	11	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
12	12	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
13	13	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
14	14	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
15	15	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
16	16	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
17	17	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
18	18	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
19	19	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95
20	20	THE METHOD: PLATEAU THIRST SWEETENERS	WARNER BROS. ENTERTAINMENT VIDEO		2002	\$19.95

HOME VIDEO

Warner Launches Get Dramatic

BY SAM ANDREWS
LONDON—There was a time when major video releases were launched with a fanfare of warm white wine and soggy sausage rolls in a cavernous bar. While this is still a tried-and-true model for many distributors, Warner Home Video has defied the norm.

In keeping with the belief that DVD brings the theatrical experience into the home, Warner has brought together hundreds of retail buyers and journalists from many countries at far more lavish video-release bashes. As part of its \$25 million marketing campaign,

the company staged a star-studded DVD launch of *Harry Potter and the Sorcerer's Stone* (known as *Harry Potter and the Philosopher's Stone* in the U.K.) in early May at London's King's Cross station, complete with a Hogwarts-style hospitality area that had journalists and celebrities lining up to get in.

At the end of August, it organized a low-level fly-by of three Spitfires and the only surviving Bristol Blenheim light bomber over Pointe du Hoc beach at Normandy, for the launch of the *Band of Brothers* boxed set. The event also featured a speech by Supreme Allied Commander of NATO General Wesley Clark.

And Warner is not reserving its fireworks for current hits. At the end of September, it flew producer Saul Zaentz, director Morko Forman, actor Jeffrey Jones, and writer Sir Peter Shaffer to Prague to be interviewed by approximately 100 European journalists for the launch of the DVD debut of *Amadeus—Director's Cut*.

"We are seeing a tendency to move to worldwide release dates for both theatrical and video, so it's a benefit to a marketing campaign to pull an event like [the *Harry Potter* DVD release]," says Mark Horak, Warner Home Video executive VP of worldwide marketing. "You can say to people all around the world, 'This product is now available on video, let's get started.' It's a more efficient use of resources."

Warner has already seen the international-launch-party tactic pay off. *Harry Potter*, which was released May 13 in the U.S.—broke a territory record by selling 1.25 million units in its first week, according to Warner (*Billboard*, June 8). The company reported that the title went on to sell 10 million units in its first week of release in the U.S., where it first hit retailer shelves May 28. (Sales of *Amadeus* Sept. 24 U.S. release have yet to be reported by Warner, which releases the title Monday [14] in the U.K. *Band of Brothers* will be released Nov. 5 in the U.S. and Nov. 25 in the U.K.)

Billboard TOP MUSIC VIDEOS

WEEK	LAST WEEK	TITLE	LABEL/DISTRIBUTING LABEL & NUMBER	1 Week At Number 1	YEAR OF RELEASE	PRICE
1	1	I WORSHIP: VOLUME 1	ATLANTIC RECORDS		2002	\$24.95 DVD
2	2	I WORSHIP: VOLUME 2	ATLANTIC RECORDS		2002	\$24.95 DVD
3	3	LIVE IN HARVARD	ATLANTIC RECORDS		2002	\$24.95 DVD
4	4	THE RED LINE	ATLANTIC RECORDS		2002	\$24.95 DVD
5	5	ONE BEYONCÉ	ATLANTIC RECORDS		2002	\$24.95 DVD
6	6	WORSHIP	ATLANTIC RECORDS		2002	\$24.95 DVD
7	7	ARISE LOW	ATLANTIC RECORDS		2002	\$24.95 DVD
8	8	HILL FREEZES OVER	ATLANTIC RECORDS		2002	\$24.95 DVD
9	9	LIVE FROM LAS VEGAS	ATLANTIC RECORDS		2002	\$24.95 DVD
10	10	MORNING VIEW SESSIONS	ATLANTIC RECORDS		2002	\$24.95 DVD
11	11	ELVIS: THE GREAT PERFORMANCES BOX SET	ATLANTIC RECORDS		2002	\$24.95 DVD
12	12	M.O.L.	ATLANTIC RECORDS		2002	\$24.95 DVD
13	13	LOWERS LIVE	ATLANTIC RECORDS		2002	\$24.95 DVD
14	14	ROCK IN RIO	ATLANTIC RECORDS		2002	\$24.95 DVD
15	15	INTERNATIONAL LIVE	ATLANTIC RECORDS		2002	\$24.95 DVD
16	16	DELUXE	ATLANTIC RECORDS		2002	\$24.95 DVD
17	17	THE UP IN SMOKE TOUR	ATLANTIC RECORDS		2002	\$24.95 DVD
18	18	ONE NIGHT ONLY	ATLANTIC RECORDS		2002	\$24.95 DVD
19	19	UNDERMINE TOUR	ATLANTIC RECORDS		2002	\$24.95 DVD
20	20	ALL THE TIME IN THE WORLD	ATLANTIC RECORDS		2002	\$24.95 DVD
21	21	11 LIVE: JAPS OF CLAY IN CONCERT	ATLANTIC RECORDS		2002	\$24.95 DVD
22	22	LIVE AT HADDOCK	ATLANTIC RECORDS		2002	\$24.95 DVD
23	23	ALL ACCESS EUROPE	ATLANTIC RECORDS		2002	\$24.95 DVD
24	24	LIVE IN PARIS	ATLANTIC RECORDS		2002	\$24.95 DVD
25	25	OUT OF HEART (TO YOUR HEART)	ATLANTIC RECORDS		2002	\$24.95 DVD
26	26	THE DANCE	ATLANTIC RECORDS		2002	\$24.95 DVD
27	27	POPOUSSEY LIVE	ATLANTIC RECORDS		2002	\$24.95 DVD
28	28	THE DEFINITIVE COLLECTION	ATLANTIC RECORDS		2002	\$24.95 DVD
29	29	BLACK SABBATH: VOLUME 1	ATLANTIC RECORDS		2002	\$24.95 DVD
30	30	LISTENER SUPPORTED	ATLANTIC RECORDS		2002	\$24.95 DVD
31	31	MET UNPLUGGED: SHAGUNA	ATLANTIC RECORDS		2002	\$24.95 DVD
32	32	ELEVATION TOUR	ATLANTIC RECORDS		2002	\$24.95 DVD
33	33	SALVAGE	ATLANTIC RECORDS		2002	\$24.95 DVD
34	34	LIVE IN LAS VEGAS	ATLANTIC RECORDS		2002	\$24.95 DVD
35	35	VIDEO GREATEST HITS: HISTORY	ATLANTIC RECORDS		2002	\$24.95 DVD
36	36	THE CHUCKLES: VOLUME 1	ATLANTIC RECORDS		2002	\$24.95 DVD
37	37	LIVE 2001	ATLANTIC RECORDS		2002	\$24.95 DVD
38	38	DEATH ROW UNPLUG	ATLANTIC RECORDS		2002	\$24.95 DVD
39	39	HE TOUCHED ME: VOLUME 2	ATLANTIC RECORDS		2002	\$24.95 DVD
40	40	WE WILL ROCK YOU	ATLANTIC RECORDS		2002	\$24.95 DVD

over 17 million page views a month
www.billboard.com

Looking for Rock T-shirts? You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (deckers only):

800-644-ROCKS

(outside the U.S. - 520-443-0100)

Same Day
Shipping

Specializing
in Discount
Pricing

INTERNET/WEB SERVICES

ANGELUS TREES

SKETCH COMEDY

LISTEN AT

www.angelustrees.com

COMPUTER/ SOFTWARE

RecordTrak

Recording Management
For Record Stores

800-942-3008

Fax 202-392-3322

More 202-392-3348

PUBLICATIONS

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 18TH EDITION OF THE Musician's Guide to Touring and Promotion

NEW
EDITION!



Includes:

- City by city club directory
- Tape/disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 - \$18.95 overseas.
(includes shipping)

Order by phone 800-407-6874 or on our website

www.musiciansguide.com

Mention code TGBB when ordering!

PUBLICATIONS

In the Studio

FREE Guide to
Master Tape Preparation
Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb

info@discmakers.com

DISC MAKERS

WANTED TO BUY

TOP \$ PAID

For: CD's, LP's Castles,
Video's & DVD's

Call (201) 966-0909

Fax (201) 966-7755

BILLBOARD CLASSIFIEDS

For more info call: 800-838-7824

HELP WANTED

Intern Wanted

Billboard Magazine New York office is hiring interns to assist the Special Events Department. Looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only - no pay. Contact Billboard at 646-554-4660 or pdemo@billboard.com

Director of Sales

Yok Entertainment is looking for a Director of Sales for the DVD & VHS sale through market. Experience with national retailers a must.

Fax resume with salary history to
828-962-5053

NOTICES/ ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS

**MOVE LUXURY
REAL ESTATE
TO THE STARS
REACH THE
HIGH-POWERED WORLD
OF MUSIC**

& ENTERTAINMENT

Call Mark Wood -

Real Estate Manager

661-270-0798 • Fax:

323-525-2395

Billboard@musician.org

1-800-223-7524

Reach all the movers & shakers
every week through the pages of
Billboard - a force in the
music/entertainment industry
for over 100 years

HAVE A POSITION TO FILL?

WANT TO REACH HIGHLY

QUALIFIED PEOPLE FAST?

LOOK NO FURTHER

BILLBOARD CLASSIFIED

IS THE

HIRE AUTHORITY &

NOW THE CLASSIFIED

SECTION IS ON-LINE!

WWW.BILLBOARD.COM

CALL: Jeff Serrette

@800-223-7524

for more info.

PROGRAMMING

Content Determined By More Than Core Audience

BY DANA HALL

Airplay Monitor

Recently, new R&B/hip-hop outlet CKEY (Wild 101) Buffalo, N.Y., took advantage of being licensed to the Canadian side of that border market by playing unedited rap. While Canada's broadcast regulator, the Canadian Television-Radio and Telecommunications Council (CRTC), has historically been more conscious about the actual content of songs—or DJs' discussions—than lyrics per se, the station's move ignited considerable controversy in the market and prompted a CRTC investigation.

The station has since pulled unedited rap from its airwaves, but it raises the question: Would U.S. FDS play unedited music if the Federal Communications Commission (FCC) allowed them? With rhythmic and R&B rap playing so much music with barely bleeped rough language, why not just let us hear it?

KSPM Sacramento, Calif., PD Byron Kennedy has come closer than most in the industry. A veteran of the former KPITY Phoenix, co-owned by CKEY consultant Jerry Clifton, KPITY regularly pushed the lyrical envelope, playing such records as King Missile's "Detachable Penis." Now, Kennedy says, "it's difficult for me, because I'm a huge believer in freedom of speech—and I'm sure people who love Eminem are not offended by his lyrics. So philosophically, many of my listeners wouldn't mind. And if you're a brand-new station with nothing to lose, it might make sense. It's a great way to get everyone's attention. But with my station, which targets primarily women, I have a lot of moms and daughters who would probably go nuts if they heard a lot of unedited songs."

Kennedy adds that for some programmers, it's a very specific strategy to play unedited songs. "If you want to make a lot of noise, playing unedited versions of songs is the perfect way to get attention. At the same time, you have to be very aware of where to draw the line. In my opinion, playing a hip-hop station that contains a curse word is one thing, but being tasteless and irresponsible is another... In a post-9/11 world, you have to be sensitive about playing certain records like 'Puck The Police.' It's a much more sensitive society that we live in today."

Across the border from CKEY, WFLX Buffalo PD Skip Ballard says, "I would absolutely not play unedited songs, even if FCC rules allowed it. You have to remember who your audience is. If you're targeting a female audience 18-34, which most of us are, only a very small segment will stand for that."

TURNING OFF THE ADVERTISERS

Orlando, PD of WLLD (Wild 98.7) Tampa, Fla.—another station that isn't known for shying from controversy—probably would not play unedited songs "because of the backlash from

advertisers. With your listeners, you could probably easily get away with playing more curse words now, but you would have to kill your 'listening at work' sweepers, because that audience would go away completely, which would affect your advertising."



ORLANDO

Kennedy agrees. "I've done the racial thing before and [have] seen a mass exodus of clients, even though the core demo might like it."

Orlando adds that some owners see it as bad business. The FCC provides for a "safe harbor" between 10 p.m. and 6 a.m. "You can say whatever you want and air unedited songs, according to the FCC," he says. "But our company [Infinity] chooses to not air any unedited versions of songs, period."

He continues, "We already catch flack for playing songs with 'ads' in them... so you know community standards won't allow anything more than that."

COMMUNITY STANDARDS

Does "community standards" mean only your listeners or the community overall?

WNPL (Blazin' 106.7) Nashville PD Darrel Johnson says, "It's about serving this community." While he programs music for his core audience, 18-34, and "a lot of curse words and certain content is not offensive to those listeners," he also has to consider that "you have 8-, 9-, and 10-year-olds listening... even if they are not your target. I know a lot of people want to say it's the responsibility of the parent, but it's partly our responsibility, too."

Mark Adams, director of programming for Rose City Radio and PD of KJUM (Jammin' 95.5) Portland, Ore., says, "his station comes close to what CKEY did. [We're] a pretty deliberately offensive, in-your-face, pushing-the-envelope kind of radio station. That's by design to target to the audience that is core to this format and this station."

Radio, Adams says, is becoming "less regulation-based simply on the fact that community standards have to be applied. And with radio stations increasingly micro-targeted to a very particular audience, that is the only voice you listen to when determining how far to go."

Web Premieres Log On As Key Marketing Tool

Continued from page 1

promotions] with AOL. Now there's a whole menu to choose from.

For instance, when Epic Records was looking to promote the track "Cochise" from Audioslave—the collaboration between former Soundgarden frontman Chris Cornell and the remaining members of Rage Against the Machine—the label turned to AOL's music channel, launch.com, to debut the song online on the same day as its radio premiere.

The promotion—in which the band was extensively plugged on the front page of both Yahoo and Launch, and an e-mail blast was sent out to register Launch users categorized as rock fans—generated more than 175,000 streams of the track in the first 24 hours and upwards of 250,000 listeners within the first week of being posted on the site.

During the promotion, Audioslave

videos, chats, listening parties, and retail links.

MEDIUM AUDIENCES GROWING

The concept of premiering music on the Web is not new. Label executives and operators of music Web portals say there have been many world premieres on the Internet in the past that have gone unheralded.

But what is really talked about is the formalization of the process," says Mark Chuneim, senior VP of online and emerging technologies for the Columbia Records Group. "As the medium has grown, you've started to see this stuff become more memorialized as a concept."

As the practice has become more commonplace and more consumers are connecting to the Internet via high-speed broadband connections, the promotions are, in turn, translating into big traffic numbers. This is especially true for AOL Music, which regards its First Listen/First View offerings—in which songs and videos get exclusive premieres, usually for less than a week—as the Web music equivalent of a high-profile programming block on network TV.

According to AOL's First Listen of Britney Spears' "Boys" (remix) generated 1.35 million streams in one day; Will Smith's "Black Sticks Comin' (Nod Ya Head)" did 850,000; Nelly's "Hot in Herre" did 760,000; and Brandy's "What About Us?" did 750,000. Even Bruce Springsteen unveiled four tracks from his latest Columbia album through the program, which collectively generated more than 2 million streams.

First Listen has debuted close to 40 tracks since its inception in January 2001. First View was launched last October and has introduced close to 20 videos. AOL says the most-watched offerings, Ashanti's "Happy" and Creed's "One Last Breath," each generated more than 700,000 streams in less than a week.

For both programs, content is available on an on-demand basis and the promotions are packaged with well-timed and commerce links, as well as links to artist biographies, interviews, and other information.

World premieres on AOL Music—including videos from Eve, Disturbed, and Linkin Park—operate in similar fashion and are generating similar traffic. The first week of the program's launch, each video has topped more than 1 million views within the first week of release.

Internet executives cite such successes as proof of the Web's inherent marketing power. AOL Entertainment VP/GM Kevin Conroy, for instance, people rushed to the Internet as a sales medium and leaped right past the really critical role that the Internet can play—and is playing—in exposing new music, creating awareness, and creating fans, before an album appears in a store.

What's more, Yahoo Launch chief Dave Goldberg maintains that leading Web properties—especially in a period when broadband use is growing—are "practically the only viable promotional channel as either a launch or an add-on."

"We're now delivering the number of impressions that [labels] would get on television," Goldberg says. "We're

AOL Music's First Listen Top Five

AOL Music's First Listen program, which debuts new singles online before radio, MTV, or any other Internet outlet, is attracting mass audiences that can draw north of 700,000 streams in a single day. Listed below are the five biggest First Listen premieres.

Britney Spears "Boys" (Remix) 1.35 million in one day	Will Smith "Black Sticks Comin' (Nod Ya Head)" 850,000 in one day
Nelly "Hot in Herre" 760,000 in one day	Bruce Springsteen "The Rising" 755,000 in two days
Brandy "What About Us?" 750,000 in one day	

streaming about 40 million videos a month at this point, and we will get more people in a day to see a video than they will get on television. And that's people choosing to watch it. If half a million people watch on MTV and we get a million people to watch the video vs. people who just had the TV on at the right time. So, on average, those people are more valuable."

Still, the value of the Internet audience is a matter of debate, and the actual sales impact of online campaigns has been hard, if not impossible, to judge.

Most agree the effect on e-commerce sales has been limited. While

virtually every Web promotion—premiere or otherwise—includes commerce links, sources say the response rate on such offers remains low.

But Aaron Foreman, MCA VP of new media, says the popularity of Web promotions helps signify that the Internet "is a media outlet just like any other media outlet and one you have to make sure you are on."

What's more, he says, the commerce links in Web promotions are as much "a model for where things are going to go" as they are an opportunity for immediate sales.

Foreman says the industry is "realistic" about current online commerce. "The number of purchases being made on the Web is still pretty minimal," he says. "But it's growing, and if we can get everything together and get people interested in the digital offerings, that will grow as well."

As Internet promotions proliferate, label execs are experimenting with the length and timing of windows for Internet premieres and their various options for partners.

For example, Warner Bros. Records is promoting Faith Hill's new album, *Crash*, by premiering separate menus of tracks and videos at AOL Music and Yahoo Launch.

TURF WARS

Despite such attempts, it is sometimes difficult to avoid turf wars, especially with traditional media.

One label new-media chief says his participation in a recent AOL First Listen promotion caused so many problems with radio partners that he now questions whether the upside of the online exposure is worth the grief. "I just had a lot of problems with radio complaining. I had stations in some markets downloading it and in other markets threatening they weren't going to play it," the executive says. "Frankly, I don't feel comfortable going before the radio ad deal, especially with major releases."

AOL's Wilson acknowledges that radio has been resistant to the First Listen concept at times, but he maintains that overall, radio accepts it.

"It's some sort of a partnership, in a weird way," Wilson says. "We're offering the song first, but it's creating such visibility for the artist that it trickles down, because they are getting it a few days later. So they only help them. It's not a song to be scared of, really," he adds. "They do their own call research—Do people like it [or] do they not like it? By giving people this awareness before the call even comes in, it only helps radio with their advertisers if people say, 'We love this song!'"

Some Internet executives say the success of First Listen-type programs will prompt leading radio conglomerates to get into the act with similar vehicles.

On the radio side, MTV Networks expresses less concern about the likes of AOL and Launch grabbing exclusive rights. Tom Calderone, VP of music and talent programming at MTV, points out that the network's "360" strategy—which allows for the viewing of a performer through its music, on MTV-2—is compelling enough to the music industry that it is not hurting for attractive online premiere oppor-

tunities. The channel has done Web premieres—known as "360 premieres"—for the likes of Avril Lavigne, the White Stripes, and Vanessa Carlton. What's more, he says that the network, by and large, does not consider something premiered until it travels a song or video.

At VH1.com, senior VP/GM of interactive Jason Hirschorn says he is more aggressively moving into Web premieres in an effort to enhance the network's "Music First" positioning. "These listening parties and video debuts are our lifeline. They're very important strategically and competitively," he says. "We want to establish VH1.com as the place because the marketplace has pulled it in this direction. Digital content lends itself to this sort of a promotion," Pressley VP of music programming Alex Luke says. "Music online has been most powerful with unreleased and exclusive content—and I think it will continue to be."

The push for Web exclusives is set to ratchet upward, as additional Internet players—including sites specializing in commerce—look to pre-empt premieres as a way to drive revenue. VH1.com is the place because the marketplace has pulled it in this direction. Digital content lends itself to this sort of a promotion," Pressley VP of music programming Alex Luke says. "Music online has been most powerful with unreleased and exclusive content—and I think it will continue to be."



Preplay, for example, has begun a new premiere program in which multiple tracks from a new release will be available to subscribers prior to street date as on-demand streams or tethered downloads. Early participants in the program include Kelly Rowland, Bon Jovi, Natalie Cole, Nine Days, and LL Cool J.

The other leading commercial subscription services—MusicNet, Rhapsody, and FullAudio—have not yet followed suit.

But whether premiere content is available through a paid subscription service or for free, windowing via the Internet is enabling the music industry, using a mix of secure tracks and videos, to extend the setup of an album over the course of months—as was the case with AOL in the setup of Janet Jackson's latest album, *Southern Hummingbird*—rather than over a number of weeks.

Wilson says, "As time goes on, people are recognizing we are a real marketing force for the music industry, and that's what this is all about: a fundamental shift on how online is viewed at record labels. That was one of our goals, and quite honestly it's happening a lot quicker than we anticipated."



shot to the top five of the Yahoo Buzz index, which tracks the most popular search terms on the site. The promotion also paid off for Epic by building Audioslave's site traffic and database of fans. (To hear the track, users had to register their e-mail address at the band's official site, audioslave.com.) The promotion also included pre-order opportunities via Yahoo Shopping.

"The fans now know where to access more information about the band. I have a band and a song that is now on a major metrics report and is getting a lot of attention," Llewellyn says, noting that the impact on awareness is the equivalent of 20 typical promotions.

He adds, "If you can get back that a song has been streamed a quarter-million times in the last week, that really means something. To say I have built my database for this band via this promotion means a hell of a lot, as well."

The Internet premieres are generally seen as mutually beneficial partnerships, providing strong content for the sites and cheap promotional value for the labels. The promotions can include the premiere tracks, exclusive downloads, artist-specific streaming channels, behind-the-scenes footage,

AOL Music's First View Top Five

AOL Music's First View program debuts new videos before they air on MTV or other Internet channels. Launched in the wake of the success of First Listen, the program is drawing upwards of a half-million streams in under a week. Listed below are the five most-watched promotions.

Ashanti 755,000 in seven days	Creed "One Last Breath" 705,000 in three days
Elvis vs. JXL "A Little Less Conversation" 545,000 in five days	Akaius Morissette "Hands Clean" 491,000 in seven days
Red Hot Chili Peppers "By the Way" 459,000 in seven days	

BEHIND THE BILLS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

SEEMS LIKE OLD TIMES: What year is this? There's a time warp on The Billboard 200, as **Elvis Presley** and the **Rolling Stones** share slots in the top five for the first time since 1965 (see [Chart Beat, page 4](#)). His collections by both legions are waged a close battle for the chart's top rung, with the King ending the Week's Greatest Rock & Roll Band by an 8.6% margin. Both compilations earn bragging rights.

Elvis 30 #1 Hits moves 337,000 units in its second week, a 33% erosion that is much less severe than the drops that usually follow a 500,000-plus start. It has sold 837,000 units in its first two weeks.

The Stones almost double their previous best Nielsen SoundScan week, as the double-length **Forty Licks** starts with 310,000. Of the five other albums the band has charted since May 1991—when *Billboard* began using SoundScan data—*Bridges to Babylon* had the largest haul, moving 160,000 when it bowed at No. 3 in 1997.

With this start, four of the Stones' previous five albums have begun inside the top 10, with *Forty Licks* matching the peak *Voodoo Lounge* achieved in 1994.

At traditional music stores, the Stones title actually outsells Presley's by a 9.6% gap, but the latter continues to derive the lion's share of its omph from mass merchants, where it surpasses *Forty Licks* by a 4.8% margin. Music retailers accounted for 46% of the Stones' first-week sales but have only contributed to 28% of Presley's units to date.

The Stones set replaces Presley at No. 1 on Top International Albums Sales, but it begins with Web sales of 7,000 units, while *Elvis 30 #1 Hits* started with 14,000.

MARCH TOWARD THE HOLIDAYS: When you see seven new albums enter the top 20, you can practically smell the scent of Christmas trees. In fact, there's even a seasonal album, the multi-art *WOW Christmas*, bowing at No. 13—the first to make the chart in 2002.

The fresh troops help improve overall volume by 3.8% over the prior week's sales but still trail the same week last year by 6.25% (see [Market Watch, page 6](#), continuing 2002's sales and prolonged refrain).

Not all the news is bleak, though, as rapper **Kidz** scores his first top 10 placement on The Billboard 200 (No. 3, 156,000 units) and his second No. 1 on Top R&B/Hip-Hop Albums. His

2000 release, *Restless*, actually had bigger sales frames, as it arrived only a couple of weeks before Christmas, when store traffic is high. But in that heavier competition, it peaked at No. 12 on the big chart.

The collection by *American Idol* finalists, including winner **Kelly Clarkson**, follows close behind (No. 4, 146,000) and is No. 1 on Top Soundtracks. Rock band **Good Charlotte**, which saw its first album peak at No. 185, blasts in at No. 7 (117,000), while its earlier set rockets 41-1 on Top Pop Catalog Albums. A good measure of Good Charlotte's punch came from Best Buy, which bundled the new and old album together at a bargain price.

REFRESHED: Value-added special editions, each bundled with a DVD-Video disc, bring sales spikes to two rock bands.

Ince breaks *The Billboard 200's* Greatest Gainer (139-58, up 136%), while the *Strokes* win the Pace-setter cup (156-73, up 117%). This marks the highest rank for the former since the June 15 issue and for the latter since March 9.

WHEN OLD IS NEW AGAIN: Since the middle of last year, three different country acts—**Sheddy**, **Dixie Chicks**, and most recently **Jay Dee Messina**—accomplished something that seemed inconceivable when *Billboard* formulated catalog-album criteria with SoundScan in 1991 and revised it again in 1997. Each of the three managed to get active airplay for a track from an album that was nearing or past its second birthday. In each case, we made exceptions that allowed those albums to remain on our current charts beyond 104 weeks.

Rather than make frequent exceptions to the rule, we're amending our criteria, effective immediately, to allow any 2-year-old album with a track that is growing at a monitored format to extend its current status, regardless of the title's *Billboard 200* rank. Country acts prompted this amendment, but *Dixie*, whose album started slowly, would have stretched at least a few more weeks on The *Billboard 200* had this rule been in place when her *No Angel* moved to Top Pop Catalog Albums in September 2001. It will, the trickier to consistently maintain the new criteria, so labels are encouraged to contact *Billboard* chart managers when albums still clicking at radio approach the two-year mark.

Additional reporting by Alex Vitoulis in New York.

Singles Minded™



by Shelia Pichonowski, Minal Patel, Wade Jessen

GOOD GOING: **Shania Twain** joins a very small circle of artists that have debuted inside the top 25 on Hot Country Singles & Tracks, as "I'm Gonna Getcha Good!"—from her forthcoming album, *Up!*—checks in at No. 24. This tops her previous debut mark, set when "Love Gets Me Every Time" arrived at No. 29 in October 1997.

Twain turns the top-25 fraternity co-ed, joining **Gary Brooks** and **Alan Jackson** as the only artists to how that high in the 13 years of the Nielsen Broadcast Data Systems era. Brooks' No. 19 start with "The Thunder Rolls" (1991) continues its reign as the highest debut on the chart, and his "Wrapped Up in You" has the second-best entry, at No. 22 in October 2001. Jackson's "Where Were You (When the World Stopped Turning)" started at No. 25 last November.

With slightly more than three days of airplay, "Getcha" tops all of the recent superstar leading singles, with 1,929 detections. **Faith Hill's** "Cry" arrived at No. 32 with 1,066 plays; **Tim McGraw's** "The Rag Top" opened at No. 34 with 909 spins. On The *Billboard* Hot 100, Twain debuts at No. 65 with "Getcha," her first stop on that chart since 1999.

Topping the country chart for a second time is **Keith Urban** with "Somebody Like Me," which posts the most detections the chart has seen in more than a year. "Somebody" garners 6,187 spins and is the first song to collect 6,000 plays in one week since **Blake Shelton's** "Austin" claimed 6,077 detections in the Sept. 1, 2001, issue. It is the most spins the chart has seen at No. 1 since **Lonestar's** "I'm Already There" nabbed 6,386 spins on the July 21, 2001, issue. Urban's first trip to the top of the page was "But for the Grace of God," which reigned in the Feb. 24, 2001, issue. This is the sixth consecutive week that the prior issue's No. 1 song failed to maintain the chart's top perch. The last time we had such a turnover was way back in November/December 1995, when seven weeks passed between consecutive-week No. 1s.

DAY HAS COME: **Madonna's** "Die Another Day" debuts at No. 41 on The *Billboard* Hot 100, the highest debut on the Hot 100 in more than a year (see [Chart Beat, page 4](#)). "Day," the title track from the upcoming James Bond film that hits theaters Nov. 22, draws 35 million audience impressions in its first week at radio. MTV premiered the video for "Die" during *Making the*

Video, and Madonna was interviewed on CNN's *Larry King Live* the same day. A commercial maxi-single, in both CD and 12-inch vinyl formats, is due Oct. 22.

Elsewhere on the Hot 100, **Jennifer Lopez** earns Greatest Gainer/Airplay honors with last week's *Hot* Shot Debut.

"Jenny From the Block." The track gains 16 million listener impressions and jumps 67-38 on the Hot 100. **Kelly Clarkson's** "A Moment Like This" drops from the No. 1 slot, as sales of the single fall 55% to 65,000 units. While her airplay continues to rise (up 9 million), "Dilemma" by **Nelly Featuring Kelly Rowland** declines the No. 1 spot, as its audience is still far above the pack at 135 million.

RIGHT STUFF: "You Know You're Right" by **Nirvana** moves 22-2 on Modern Rock Tracks, the biggest jump into the top five (excluding debuts) since **Live's** "The Dolphin's Cry" rose 25-5 in September 1999. With a spin increase of 1,616, "Right" shatters the record for the largest debuts gain by a title already on the chart. The prior high was 1,102 by **Pearl Jam's** "Given to Fly" in January 1998. On the Hot 100, "Right" debuts at No. 55, the band's first charting single since "Lithium" hit No. 64 in August 1992.

MISSY SAYS KNOCK U OUT? The competition intensifies on the Hot R&B/Hip-Hop Singles & Tracks chart, as **LL Cool J** and **Missy "Misdemeanor" Elliott** aim for Nelly's crown. LL creeps up 3-2 with "Luv U Better," while Missy climbs 5-3 with "Work It," with both titles gaining 11%. A mere 112 points separate "Dilemma" from "Luv" with "Work" only 500 points behind the latter. "Better" has a 12-inch vinyl to add sales points. "Work" has the benefit of being the newer track, which might allow greater growth at radio.

Sean Paul's "Gimme the Light" earns this issue's Greatest Gainer/Airplay designation (up 10 million listener impressions), moving 11-5. It is the first top 10 for Paul, and the first reggae track to hit that portion of the chart since **Shaggy's** "It Wasn't Me" went to No. 3 in February 2001. At the other end of the chart, Paul does double duty, making an appearance on *Colla's a Playa* by **Jim Crowe**, which enters at No. 97.

Additional reporting by Keith Caulfield in Los Angeles and Steven Graybow in New York.

Sales data compiled by
Nielsen
SoundScan

WEEK	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	ELVIS PRESLEY	CA 00017 11 001 000	NUMBER 1	1	50	32	DAVE MATTHEWS BAND ▲	00000000 00000000	Bested Stuff	1
2	NEW	THE ROLLING STONES	00000000 00000000	Forty Licks	2	51	41	NO DOUBT ▲	00000000 00000000	Rock Steady	9
3	NEW	XZIBIT	CA 00000 11 001 000	Mez vs Machine	3	52	40	YANESSA CARLTON ▲	00000000 00000000	Be Not Nobody	1
4	NEW	SOUNDTRACK	CA 00000 11 001 000	America's Most Greatest Moments	4	53	37	SHAKIRA ▲	00000000 00000000	Laundry Service	3
5	2	DIXIE CHICKS ▲	00000000 00000000	Home	1	54	36	MICHELLE BRANCH ▲	00000000 00000000	The Spirit Room	28
6	3	AVYLI LAVIGNE ▲	00000000 00000000	Last Go	2	55	30	ISSY	00000000 00000000	The Way We Do	55
7	NEW	GOOD CHARLOTTE	00000000 00000000	The Young And The Hopeless	7	56	29	LIFEHOUSE	00000000 00000000	Stanley Climbs	7
8	5	NELLY ▲	00000000 00000000	Nellyville	1	57	28	SOUNDTRACK	00000000 00000000	Barbershop	29
9	7	EMINEM ▲	00000000 00000000	The Eminem Show	1	58	125	INCUBUS ▲	00000000 00000000	Morning View	2
10	4	DISTURBED	00000000 00000000	Believe	1	59	47	CAM'RON	00000000 00000000	Come Home With Me	2
11	6	INDIA ARIE	00000000 00000000	Voyage To India	6	60	39	VARIOUS ARTISTS	00000000 00000000	Worship: A Total Worship Experience	60
12	NEW	LEANN RIMES	00000000 00000000	Twisted Angel	12	61	53	SOUNDTRACK ▲	00000000 00000000	O Brother, Where Art Thou?	1
13	11	NORAH JONES ▲	00000000 00000000	Come Away With Me	6	62	51	JACK JOHNSON	00000000 00000000	Breakfast Fairytale	34
14	8	VARIOUS ARTISTS	00000000 00000000	Lufacra Presents Disturbing The Peace: Golden Era	6	63	49	THE LADY PEACE	00000000 00000000	Gravity	9
15	9	BECK	00000000 00000000	Sea Change	8	64	36	SOUNDTRACK	00000000 00000000	Sweet Home Alabama	64
16	9	PETER GABRIEL	00000000 00000000	Up	9	65	30	SCARFACE	00000000 00000000	The Fix	4
17	10	TOBY KEITH ▲	00000000 00000000	Unleashed	1	66	30	MARIO	00000000 00000000	Mario	9
18	NEW	DIANA KRALL	00000000 00000000	Live In Paris	18	67	43	UNCLE KRACKER	00000000 00000000	No Stranger To Shame	43
19	NEW	FLOETIC	00000000 00000000	Flastic	19	68	56	KIDZ BOP KIDS	00000000 00000000	Kidz Bop 2	37
20	22	ASHANTI ▲	00000000 00000000	Ashanti	1	69	52	MARTINA MCBRIDE ▲	00000000 00000000	Greatest Hits	5
21	10	NAS	00000000 00000000	The Lost Tapes	10	70	52	ENRIQUE IGLESIAS	00000000 00000000	Quizes	12
22	14	VARIOUS ARTISTS	00000000 00000000	Now 18	2	71	69	STONE SOUR	00000000 00000000	Stone Sour	46
23	16	PINK ▲	00000000 00000000	M!ssundazeod	6	72	150	THE STROKES	00000000 00000000	Is This It	33
24	13	PASTOR TROY	00000000 00000000	Universal Soldier	13	73	61	QUEENS OF THE STONE AGE	00000000 00000000	Songs For The Deaf	17
25	15	CLIPS	00000000 00000000	Lord Willin'	4	74	64	TRUSTCOMPANY	00000000 00000000	The Lonely Position Of Neutral	11
26	15	COLDPLAY	00000000 00000000	A Rush Of Blood To The Head	5	75	62	TRINA	00000000 00000000	Diamond Princess	14
27	19	JOHN MAYER	00000000 00000000	Room For Squares	15	76	51	SOUNDTRACK	00000000 00000000	XXX	9
28	18	SOUNDTRACK	00000000 00000000	Brown Sugar	18	77	65	NICKEL CREEK	00000000 00000000	This Side	18
29	16	BRUCE SPRINGSTEEN ▲	00000000 00000000	The Rising	1	78	65	ALAN JACKSON ▲	00000000 00000000	Drive	1
30	21	KENNY G	00000000 00000000	Paradise	9	79	55	NATALIE COLE	00000000 00000000	Ask A Woman Who Knows	32
31	23	LIL' FLIP	00000000 00000000	Underground Legend	12	80	66	BIG TYMERS	00000000 00000000	Mood Rich	1
32	18	LINKIN PARK ▲	00000000 00000000	[Reanimation]	2	81	66	ENRIQUE IGLESIAS ▲	00000000 00000000	Escape	9
33	42	NAFFY ROOTS	00000000 00000000	Watermelon, Chicken & Oats	24	82	33	JACKSON BROWNE	00000000 00000000	The Naked Ride Home	35
34	NEW	VARIOUS ARTISTS	00000000 00000000	WOW Hits 2003	34	83	62	F.O.D. ▲	00000000 00000000	Satellite	6
35	27	EVE	00000000 00000000	Out-cast	6	84	79	CHICAGO	00000000 00000000	The Very Best Of Chicago: Only The Beginning	38
36	25	JAMES TAYLOR	00000000 00000000	October Road	4	85	72	KORN	00000000 00000000	Unstoppable	9
37	33	KENNY CHESNEY	00000000 00000000	No Shoes, No Shirt, No Problems	1	86	59	CELINE DION ▲	00000000 00000000	A New Day Has Come	1
38	31	MADE KNOPFLER	00000000 00000000	The Roguisher's Dream	38	87	68	DANIEL BROWNFIELD	00000000 00000000	Santa Got This Thing	41
39	36	SYSTEM OF A DOWN ▲	00000000 00000000	Toxicity	1	88	67	NICKELBACK ▲	00000000 00000000	Silver Side Up	2
40	38	RED HOT CHILI PEPPERS ▲	00000000 00000000	By The Way	2	89	71	DIAMOND RIO	00000000 00000000	Completely	23
41	NEW	MERCURY	00000000 00000000	Spoken For	41	90	54	AEROSMITH	00000000 00000000	O, Yeah! Ultimate Aerosmith Hits	4
42	34	CREED ▲	00000000 00000000	Weathered	1	91	60	3RD STORRE	00000000 00000000	Got With Me	91
43	42	PUDDLE OF MUDD ▲	00000000 00000000	Come Close	9	92	87	KID ROCK	00000000 00000000	Cocky	7
44	34	SHERYL CROW	00000000 00000000	C'mon, C'mon	2	93	73	MUSHO	00000000 00000000	Justine (Last Time)	1
45	37	THE VINES	00000000 00000000	Highly Evolved	11	94	77	LUCADRIS	00000000 00000000	Word Of Mouth	3
46	NEW	STRING & THE POLICE	00000000 00000000	The Very Best Of... String & The Police	46	95	82	AMERIE	00000000 00000000	All I Have	9
47	24	TRICK DADDY	00000000 00000000	Trick Holiday	6	96	28	JUAN ADAMS	00000000 00000000	Demolition	28
48	26	JOHN GREEK	00000000 00000000	Josh Greene	8	97	85	LEE ANN WORMACK	00000000 00000000	Something Worth Leaving Behind	16
49	27	TRAVIS TRITT	00000000 00000000	Strong Enough	27	98	78	LINKIN PARK ▲	00000000 00000000	(Hybrid Theory)	2

LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART
LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART
95	82	NEW FOUND GLORY	Stocks and Stones	150	NEW	THE RICHES MAN IN BABYLON	150		
104	93	MICHAEL W. SMITH	Worship	20	151	KIRK FRANKLIN	The Rhythms of Kirk Franklin	5	
105	97	SOUNDTRACK	Lizzie McGuire	97	152	MERCYME	Almost There	67	
99	9	SOUNDTRACK	Gully The Vampire Slayer: "Once More, With Feeling"	49	153	LAS KETCHUP	Hijas Del Tomate	153	
114	92	MONTGOMERY GENTRY	My Town	26	154	INDIA.ABIE	Acoustic Soul	136	
94	74	PLAY	Play (EP)	74	155	NICHOLE NORDMAN	Worren & Son	136	
96	22	JOHN MAYER	Inside Wants Out (EP)	22	156	VARIOUS ARTISTS	Ira Gotti Presents The Inc	3	
98	18	SOUNDTRACK	The Scorpion King	5	157	VARIOUS ARTISTS	Radio Disney Junior Vol. 5	122	
96	61	VARIOUS ARTISTS	Disneymania: Superstar Artists Sing Disney... Their Way!	61	157	VARIOUS ARTISTS	Sleepy Doyle Presents... Duggy Doyle Albums, Welcome To The House...	19	
90	70	STYLES	A Gutterman And A Gentleman	6	160	SEETHER	Disclaimer	92	
92	75	VARIOUS ARTISTS	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	160	ENYA	A Day Without Rain	2	
98	57	AARON CARTER	Another Earthquake	18	163	COUNTING CROWS	Hard Candy	5	
101	81	JIMMY EAT WORLD	Jimmy Eat World	31	162	SELENA	Dress	162	
110	126	THE BEATLES	White Album 2	1	162	JUANES	Use The Normal	127	
117	94	THE WHITE STRIPES	White Stripes	61	165	BKZ	BKZ	2	
94	9	STEVE EARLE	Jerusalem	59	165	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Steve Ray Vaughan And Double Trouble	165	
106	123	ROD STEWART	The Very Best Of Rod Stewart	40	166	GEORGE STRAIT	The Road Less Traveled	9	
112	86	REBECCA LYNN HOWARD	Forgive	29	187	NOVA II MEN	Fall Color	10	
97	8	UGK	Side Hustles	70	168	BRITNEY SPEARS	Britney	1	
115	95	KHA FEATURING DSD	Thug Misses	33	163	SOUNDTRACK	Disney's Lilo & Stitch	11	
93	63	EVA CASIDY	Imagine	32	173	THE INEVITS	Veni Vidi Vici	63	
102	76	FRED HAMMOND	Speak These Things: POL Chapter 3	38	171	TECH NINE	Absolute Power	79	
121	108	VARIOUS ARTISTS	Tenally Hoo 2002	2	172	JIMMY FALLON	The Bedroom Wall	47	
102	96	MARY MARY	Incredible	20	173	COLDPLAY	Parachutes	51	
118	70	VARIOUS ARTISTS	Reggae Gold 2002	112	164	ALICIA KEYS	Soongs In A Minor	1	
123	108	TIM MCGRAW	Greatest Hit	4	165	LINDA RONSTADT	The Very Best Of Linda Ronstadt	165	
118	9	B. LEGIT	Hard 2-B-Ligit	111	170	N.O.R.E.	God's Favorite	3	
101	80	MANA	Revolution De Amer	22	149	SLUM VILLAGE	Trinity (Past, Present And Future)	20	
127	108	RUSSELL WATSON	Encore	129	154	LUPULO RIVERA	American Cancer	154	
121	91	THE CHEFTAINS	Down The Old Plank Road/The Nashville Sessions	91	167	DONELL JONES	Life Goes On	3	
100	44	BENIE MAN	Tropical Storm	18	180	ELVIS COSTELLO & THE IMPOSTERS	Crown Smile	180	
119	103	HOBBASTANK	Hobobastank	25	181	AVANT	Ecstasy	6	
123	108	VARIOUS ARTISTS	WOW Christmas	131	182	DARBY WOLFE	I Miss My Family	21	
84	4	DELBERT MCCLINTON	Reun To Breathe	84	183	DEVIN	Just Trying To Live	61	
103	83	KEITH SWEAT	Rebirth	114	181	SOUNDTRACK	Shrek	28	
124	108	THE NITTY GRAYT DIRT BAND	Will The Circle Be Unbroken, Volume II	134	182	ANI DIFRANCO	So Much Shouting/So Much Laughing	32	
113	88	SOUNDTRACK	A Walk To Remember	34	184	KISS	The Very Best Of Kiss	52	
94	49	ANGIE MARTINEZ	Animal House	117	174	SOUNDTRACK	Queens Of The Damned	28	
124	119	N'E'R'D	In Search Of...	56	184	MARC ANTHONY	Mendaci	3	
130	105	VARIOUS ARTISTS	Pure Moods IV	138	171	THEORY OF A DEADMAN	Theory Of A Deadman	85	
114	91	VARIOUS ARTISTS	Monsta Jaws	22	175	BLINDSIDE	Silence	83	
104	114	VARIOUS ARTISTS	Now 9	1	193	YING YING TWIN	Alley: The Return Of The Young Twins	58	
128	106	PROJECT PAT	Layin Da Smack Down	12	192	SOUNDTRACK	Spider-Man	4	
142	131	AMIEE MANN	Lost In Space	35	192	TOBY KEITH	Put My Chain	9	
143	155	PRINCE	The Very Best Of Prince	66	196	JUMPS	All The Time In The World	86	
144	159	SOUNDTRACK	Moulin Rouge	3	195	JA RULE	Pulse Is Love	1	
145	134	LIL WAYNE	500 Degrees	6	199	CKY	Infiltrate-Destroy-Rebel	99	
146	125	KYLIE MINOQUE	Fever	3	197	USHER	8701	4	
147	120	DIRTY VEGAS	Dirty Vegas	7	190	THE USED	The Used	198	
148	157	AALIYAH	Aaliyah	1	199	TIM MCGRAW	Set This Circus Down	5	
149	132	DA SAMMY	Heaven	67	200	VARIOUS ARTISTS	Kin/Red: A Tribute To The Songs Of Johnny Cash	140	

Billboard TOP BLUES ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	DELBERT MCCLINTON	101 - NUMBER 1	2 Weeks At Number 1	1
2	2	STEVE EARL VAUGHAN AND DOUGIE TROUBLE	The Essential Steve Earl Vaughan And Dougie Trouble	1	2
3	3	SHEMKIA COPELAND	Talking To Strangers	1	3
4	4	JOE BONAMASSA	So It's Like That	1	4
5	5	ETTA JAMES	Love Songs	1	5
6	6	JOHN MAYALL AND THE BLUESBREAKERS	Stories	1	6
7	7	DELBERT MCCLINTON	Nothing Personal	1	7
8	8	LITTLE MILTON	Golden Mean	1	8
9	9	JOHN LEE HOOKER & MUDDY WATERS	Winning Combinations	1	9
10	10	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	1	10
11	11	TAB BENNETT & JIMMY THACKERY	Whiskey Star	1	11
12	12	VARIOUS ARTISTS	From Checkmate to Heaven: Remembering John Lee Hooker	1	12
13	13	CERRO MONTAÑA	Storms Of Life	1	13
14	14	BONO MONTAÑA	Cash Look Back	1	14
15	15	PEGGY SCOTT ADAMS	Hot & Sassy	1	15

Billboard TOP REGGAE ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS ARTISTS	101 - NUMBER 1	16 Weeks At Number 1	1
2	2	BENNE MAN	Tropical Storm	1	2
3	3	UB40	The Very Best Of UB40	1	3
4	4	KYA-PI	Me U Want	1	4
5	5	VARIOUS ARTISTS	Reggae Pulse: The Heartbeat Of Jamaica	1	5
6	6	SHAGGY	Mr. Lover Lover (The Best Of Shaggy, Part 1)	1	6
7	7	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	1	7
8	8	VARIOUS ARTISTS	Jamdown Records 5th Anniversary	1	8
9	9	RAYSON	My Bad	1	9
10	10	VARIOUS ARTISTS	Orisoli: Greenvelles Rhythm Album #27	1	10
11	11	DAMIAN "JR. GONG" MARLEY	Halfway Tree	1	11
12	12	VARIOUS ARTISTS	Reggae Playroom 2002 - Volume 4	1	12
13	13	VARIOUS ARTISTS	Soca Gold 2002	1	13
14	14	VARIOUS ARTISTS	Dancehall 101 Vol. 3	1	14

Billboard TOP WORLD ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	THE CHEFTAINS	101 - NUMBER 1	3 Weeks At Number 1	1
2	2	ISRAEL KAMAKAWIWO OLE	Bevas The Old Plank Road/The Newellie Sessions	1	2
3	3	MANU CHAO	The Live Album	1	3
4	4	CESARIA EVORA	The Very Best Of Cesaria Evora	1	4
5	5	SOUNDTRACK	Annelie	1	5
6	6	BAHA MEN	Move It Like This	1	6
7	7	SOUNDTRACK	Moonmen Wedding	1	7
8	8	SOUNDTRACK	My Big Fat Greek Wedding	1	8
9	9	PILAR MONTENEGRO	Donatella	1	9
10	10	JOHN MCNEILL/ANTHONY KEATINGE/ROHAN THYAN	The Very Best Of The Irish Tenors	1	10
11	11	SALIP KATE	Melissa	1	11
12	12	THE CHEFTAINS	The Wide World Of A 40 Year Celebration	1	12
13	13	VARIOUS ARTISTS	Cosmos New Step	1	13
14	14	DEEP FOREST	Musical Detached	1	14
15	15	ANGELIQUE KIDJO	Black Ivory Soul	1	15

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS ARTISTS	101 - NUMBER 1/HOT SHOT DEBUT	1	1
2	2	MERCY ME	WOW Gospel 2003	1	2
3	3	LIFEHOUSE	Speak For Yourself	1	3
4	4	VARIOUS ARTISTS	Worship: A Total Worship Experience	1	4
5	5	P.O.D.	Satellite	1	5
6	6	MICHAEL W. SMITH	Morning	1	6
7	7	FRED HAMMOND	Speak Those Things: P.O.D. Chapter 3	1	7
8	8	MARY MARY	Incredible	1	8
9	9	VARIOUS ARTISTS	WOW Christian	1	9
10	10	KIRK FRANKLIN	The Robert O. Kirk Franklin	1	10
11	11	MERCYME	Almost There	1	11
12	12	NICHOLE NORDMAN	Believe	1	12
13	13	JUMPS	All The Time In The Kiss	1	13
14	14	TRIN-TEE 5-7	The Kiss	1	14
15	15	ANT GRANT	Legacy: Yours & Faith	1	15
16	16	VARIOUS ARTISTS	Sensational Life	1	16
17	17	WOMEN OF FAITH	Songs Of Worship	1	17
18	18	POINT OF GAZE	Family After It Love In Radio City Music Hall	1	18
19	19	VARIOUS ARTISTS	12 Steps	1	19
20	20	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Come Together	1	20
21	21	STONES	Newberry Road	1	21
22	22	YOLANDA ADAMS	Let Freedom Ring: Love From Change	1	22
23	23	THIRD DAY	Truthless Heart	1	23
24	24	KAREN CLARK SHEARD	Myself When I Am Not	1	24
25	25	NEWSBOYS	Of My Life	1	25
26	26	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	Everything Said	1	26
27	27	PROJECT 86	God Bless America: Love From Change	1	27
28	28	REBECCA ST. JAMES	The Art Of Translation	1	28
29	29	BEBE NORMAN	Declaration	1	29
30	30	ZOEGLI	Not In Us	1	30
31	31	GATHER VOCAL BAND	Passion: Don't Love In Love	1	31
32	32	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	Joy, Grace, Love & Peace	1	32
33	33	GRITS	The Art Of Translation	1	33
34	34	NEWSBOYS	Throne	1	34
35	35	TOBYMAC	Momentum	1	35
36	36	STEVEN CURTIS CHAPMAN	Declaration	1	36
37	37	PILLAR	Imagined	1	37
38	38	CHRIS TOMLIN	Not In Us	1	38
39	39	VARIOUS ARTISTS	Passion: Don't Love In Love	1	39
40	40	WOMEN OF FAITH	Joy, Grace, Love & Peace	1	40

Billboard TOP GOSPEL ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	FRED HAMMOND	101 - NUMBER 1	4 Weeks At Number 1	1
2	2	MARY MARY	Speak Those Things: P.O.D. Chapter 3	1	2
3	3	KIRK FRANKLIN	Incredible	1	3
4	4	TRIN-TEE 5-7	The Robert O. Kirk Franklin	1	4
5	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	The Kiss	1	5
6	6	YOLANDA ADAMS	Family After It Love In Radio City Music Hall	1	6
7	7	KAREN CLARK SHEARD	Believe	1	7
8	8	PASTOR KIRBYJAN CALDWELL AND THE WHISKEY VILLAGE UMB MASS CHOR	2nd Chance	1	8
9	9	THE BLIND BOYS OF ALABAMA	Widow's Tale: The Village	1	9
10	10	JUANITA BYNUM	High Ground	1	10
11	11	VARIOUS ARTISTS	Behind The Veil: Morning Glory 2	1	11
12	12	SMOKE THE NORMAL	WOW Gospel 2003	1	12
13	13	JOE PACE	Shake The Foundation	1	13
14	14	MICHELLE WILLIAMS	Heart To Yours	1	14
15	15	DORINDA CLARK-COLE	Devine Clark-Cole	1	15
16	16	THE DOCTORS	Cherish: With Faith	1	16
17	17	SHEKINAH GLORY MINISTRY	Prison In What I Do	1	17
18	18	DONALD LAWRENCE & THE TRI-CITY SINGERS	Get Out Your Love	1	18
19	19	MARVIN SAPP	Cherish: With Faith	1	19
20	20	NORMAN HUTCHINS	Nobody Get You	1	20
21	21	DETRICK HADDON	Lost And Found	1	21
22	22	DOUG & MELVIN WILLIAMS	Love's Embrace	1	22
23	23	LUTHER BARNES	Come Fly With Me	1	23
24	24	MAURETT BROWN CLARK	My Big Fat Greek Wedding	1	24
25	25	THE CARTON SPIRITUALS	Twinkle Clark & Friends: Love In Charlotte	1	25
26	26	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	Love & Ring Forever	1	26
27	27	BISHOP T.O. JAMES	Woman Thou Art Loved: Worship 2003	1	27
28	28	YOLANDA ADAMS	Run To The Winner: The Experience	1	28
29	29	PASTOR KEITH SMITH	Old Time Church: Let's Have Church	1	29
30	30	CEC WILKS	God's Presence	1	30
31	31	MISSISSIPPI MASS CHOR	The Experience	1	31
32	32	TONEK	Verity Presents The Gospel Gospel Vol. 1: My Prayer	1	32
33	33	VARIOUS ARTISTS	The Very Best Of	1	33
34	34	THE WINANS	Meet The Emmanuels	1	34
35	35	THE BLIND BOYS OF ALABAMA	Spirit Of The Century	1	35
36	36	THE KENNY BROTHERS	Gospel's Top 20 Songs Of The Century	1	36
37	37	VARIOUS ARTISTS	Good Time	1	37
38	38	LEE WILLIAMS AND THE SPIRITUAL C'S	Good Time	1	38

Nielson Broadcast Data Systems				Nielson SoundScan				The most popular CDs and tracks, according to Nielson Broadcast Data Systems, sales data compiled by SoundScan, and projects from which we maintained sales bases.			
LAST WEEK	2 WEEKS AGO	TITLE PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	LAST WEEK	2 WEEKS AGO	TITLE PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION		
1	2	DILEMMA HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	49	54	51	WORK IN PROGRESS ALAN JACKSON ALAN JACKSON (ALAN JACKSON)	ALAN JACKSON ALAN JACKSON (ALAN JACKSON)	49	
2	1	DILEMMA HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	48	48	48	WHY? (PART 2) CHRISTINA AGUILERA CHRISTINA AGUILERA (CHRISTINA AGUILERA)	CHRISTINA AGUILERA CHRISTINA AGUILERA (CHRISTINA AGUILERA)	49	
3	3	GANGSTA LOVIN' HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	31	43	31	TEN ROUNDS WITH JOSE CUEVRO JOSE CUEVRO JOSE CUEVRO (JOSE CUEVRO)	JOSE CUEVRO JOSE CUEVRO (JOSE CUEVRO)	26	
4	5	HEY MA HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	52	67	63	MY TOWN MONTGOMERY GENTRY MONTGOMERY GENTRY (MONTGOMERY GENTRY)	MONTGOMERY GENTRY MONTGOMERY GENTRY (MONTGOMERY GENTRY)	53	
5	8	HEY MA HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	53	56	56	OH YEAH! BIG TIGERS BIG TIGERS (BIG TIGERS)	BIG TIGERS BIG TIGERS (BIG TIGERS)	53	
6	11	WORK IT HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	54	52	46	RUNNING AWAY KROAKATOP KROAKATOP (KROAKATOP)	KROAKATOP KROAKATOP (KROAKATOP)	44	
7	4	COMPLICATED HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	55	55	55	YOU KNOW YOU'RE RIGHT NEVANA NEVANA (NEVANA)	NEVANA NEVANA (NEVANA)	44	
8	6	ONE LAST BREATH HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	49	49	49	WHERE ARE YOU GOING DAVE MATTHEWS BAND DAVE MATTHEWS BAND (DAVE MATTHEWS BAND)	DAVE MATTHEWS BAND DAVE MATTHEWS BAND (DAVE MATTHEWS BAND)	39	
9	12	UNDERNEATH IT ALL HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	51	51	51	THE GOOD STUFF KENNY CHESNEY KENNY CHESNEY (KENNY CHESNEY)	KENNY CHESNEY KENNY CHESNEY (KENNY CHESNEY)	22	
10	18	LOSE YOURSELF HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	56	57	57	AERIALS SYSTEMS OF A DOWN SYSTEMS OF A DOWN (SYSTEMS OF A DOWN)	SYSTEMS OF A DOWN SYSTEMS OF A DOWN (SYSTEMS OF A DOWN)	55	
11	21	LUV U BETTER HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	63	67	67	THESE DAYS RASCAL FLATTS RASCAL FLATTS (RASCAL FLATTS)	RASCAL FLATTS RASCAL FLATTS (RASCAL FLATTS)	59	
12	23	SKIER BOI HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	66	66	66	DON'T MESS WITH MY MAN NICKA FOSTER NICKA FOSTER (NICKA FOSTER)	NICKA FOSTER NICKA FOSTER (NICKA FOSTER)	60	
13	5	CLEANIN' OUT MY CLOSET HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	61	63	63	DOWN 4 THE INC. FEATURING JAY-Z, ASHLEY, CHARLIE BAHNKE & VITA THE INC. (THE INC.)	THE INC. (THE INC.)	60	
14	7	I NEED A GIRL (PART TWO) HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	62	62	62	STOLE KELLY ROWLAND KELLY ROWLAND (KELLY ROWLAND)	KELLY ROWLAND KELLY ROWLAND (KELLY ROWLAND)	62	
15	11	LOVE YOU HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	65	71	71	SHALL I LEAVE YOU WITH A SMILE DAKOTA FERGUSON DAKOTA FERGUSON (DAKOTA FERGUSON)	DAKOTA FERGUSON DAKOTA FERGUSON (DAKOTA FERGUSON)	63	
16	10	MOVE B*TCH HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	65	71	71	I'M GONNA GETCHA GOOD SHANAE TWEED SHANAE TWEED (SHANAE TWEED)	SHANAE TWEED SHANAE TWEED (SHANAE TWEED)	65	
17	13	GOTTA GET THRU THIS HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	71	71	71	SHE HATES ME PUBLIS D'ADAM PUBLIS D'ADAM (PUBLIS D'ADAM)	PUBLIS D'ADAM PUBLIS D'ADAM (PUBLIS D'ADAM)	66	
18	15	IF I COULD GO HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	76	76	76	THE KETCHUP SONG (HEY HAH) THE LAR KETCHUP THE LAR KETCHUP (THE LAR KETCHUP)	THE LAR KETCHUP THE LAR KETCHUP (THE LAR KETCHUP)	67	
19	34	GIMME THE LIGHT HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	68	69	69	PRAYER DISTURBED DISTURBED (DISTURBED)	DISTURBED DISTURBED (DISTURBED)	68	
20	19	I CARE 4 U HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	64	74	74	WHO'S YOUR DADDY? YOLANDA BECK YOLANDA BECK (YOLANDA BECK)	YOLANDA BECK YOLANDA BECK (YOLANDA BECK)	64	
21	16	NOTHING HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	70	70	70	RED RAG TOP TOM MCGRAW TOM MCGRAW (TOM MCGRAW)	TOM MCGRAW TOM MCGRAW (T		
22	36	THE GAME OF LOVE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	71	70	70	DISEASE MARTINHO TROVATO MARTINHO TROVATO (MARTINHO TROVATO)	MARTINHO TROVATO MARTINHO TROVATO (MARTINHO TROVATO)	71	
23	20	TRADE IT ALL HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	72	72	72	DON'T KNOW WHY NORAH JONES NORAH JONES (NORAH JONES)	NORAH JONES NORAH JONES (NORAH JONES)	72	
24	17	HAPPY O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	73	82	82	LOVE OF MY LIFE (AN ODE TO HIP HOP) ERIKH BADA FEATURING COMMON ERIKH BADA (ERIKH BADA)	ERIKH BADA FEATURING COMMON ERIKH BADA (ERIKH BADA)	73	
25	24	BEAT IT HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	74	74	74	I AM MINE PAUL JANI PAUL JANI (PAUL JANI)	PAUL JANI PAUL JANI (PAUL JANI)	74	
26	9	JUST LIKE A PILL O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	75	75	75	BRAID MY HAIR MERO MERO (MERO)	MERO MERO (MERO)	75	
27	31	SOMEBODY LIKE YOU HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	59	52	52	BY THE WAY RED HOT CHILI PEPPERS RED HOT CHILI PEPPERS (RED HOT CHILI PEPPERS)	RED HOT CHILI PEPPERS RED HOT CHILI PEPPERS (RED HOT CHILI PEPPERS)	34	
28	32	GOODBYE TO YOU HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	61	50	50	I MISS MY FRIEND CORYELL WORTLEY CORYELL WORTLEY (CORYELL WORTLEY)	CORYELL WORTLEY CORYELL WORTLEY (CORYELL WORTLEY)	28	
29	25	A THOUSAND MILES O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	73	60	60	I DO (WANNA GET CLOSE TO YOU) O XELV FEATURING P DIDDY & LAM XELV (XELV)	XELV FEATURING P DIDDY & LAM XELV (XELV)	58	
30	36	PO' FOLKS O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	80	62	62	TWO WRONGS O WYCHIEL JEAN FEATURING COMMON WYCHIEL JEAN (WYCHIEL JEAN)	WYCHIEL JEAN FEATURING COMMON WYCHIEL JEAN (WYCHIEL JEAN)	28	
31	38	CHANGE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	81	75	75	FLAKE JACKSON JACKSON (JACKSON)	JACKSON JACKSON (JACKSON)	73	
32	44	BEAUTIFUL MESS HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	67	64	64	I KEEP LOOKING SHANE EVANS SHANE EVANS (SHANE EVANS)	SHANE EVANS SHANE EVANS (SHANE EVANS)	35	
33	35	CRY HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	78	72	72	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) TOBY KEITH TOBY KEITH (TOBY KEITH)	TOBY KEITH TOBY KEITH (TOBY KEITH)	73	
34	26	HEAVEN O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	84	60	60	BURNIN' UP FOURTH ESTATE FEATURING MISSY FOURTH ESTATE (FOURTH ESTATE)	FOURTH ESTATE FEATURING MISSY FOURTH ESTATE (FOURTH ESTATE)	60	
35	12	HOT IN HERRE O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	79	65	65	UNBROKEN TOM MCGRAW TOM MCGRAW (TOM MCGRAW)	TOM MCGRAW TOM MCGRAW (TOM MCGRAW)	76	
36	42	STINGY HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	68	55	55	OBJECTION (TANGO) SHAKIRA SHAKIRA (SHAKIRA)	SHAKIRA SHAKIRA (SHAKIRA)	55	
37	24	NO SUCH THING HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	57	77	77	ELECTRICAL STORM U2 U2 (U2)	U2 U2 (U2)	77	
38	67	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JAY-Z & SPICEY JENNIFER LOPEZ (JENNIFER LOPEZ)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	88	89	89	SWEETNESS JIMMY EAT WORLD JIMMY EAT WORLD (JIMMY EAT WORLD)	JIMMY EAT WORLD JIMMY EAT WORLD (JIMMY EAT WORLD)	75	
39	58	WHEN THE LAST TIME O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	86	76	76	CRUSH: PAT JOE FEATURING GUNOWSKI PAT JOE (PAT JOE)	PAT JOE FEATURING GUNOWSKI PAT JOE (PAT JOE)	89	
40	22	GOOD TIMES HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	91	92	92	LONG TIME GONE O OTIS CHICKS OTIS CHICKS (OTIS CHICKS)	OTIS CHICKS OTIS CHICKS (OTIS CHICKS)	7	
41	22	GOOD TIMES HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	91	92	92	LITTLE THINGS O INDIA INDIA (INDIA)	INDIA INDIA (INDIA)	91	
42	37	DIE ANOTHER DAY HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	93	84	84	DOWNFALL O TRUSTCOMPANY TRUSTCOMPANY (TRUSTCOMPANY)	TRUSTCOMPANY TRUSTCOMPANY (TRUSTCOMPANY)	92	
43	40	SOAK UP THE SUN HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	94	80	80	THE STREETS WC FEATURING MARY BLOND WC (WC)	WC FEATURING MARY BLOND WC (WC)	93	
44	39	THE MIDDLE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	86	84	84	IN DA WIND O TRICK DADDY FEATURING CO-LO & BIG BOY TRICK DADDY (TRICK DADDY)	TRICK DADDY FEATURING CO-LO & BIG BOY TRICK DADDY (TRICK DADDY)	93	
45	45	SOMEWHERE OUT THERE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	97	97	97	RAE RATHER O LUTHER VANDROSS LUTHER VANDROSS (LUTHER VANDROSS)	LUTHER VANDROSS LUTHER VANDROSS (LUTHER VANDROSS)	83	
46	39	THE IMPOSSIBLE O HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	98	98	98	ARE WE CUTTIN' O PEASTOR TROY FEATURING MRS. JADE PEASTOR TROY (PEASTOR TROY)	PEASTOR TROY FEATURING MRS. JADE PEASTOR TROY (PEASTOR TROY)	96	
47	53	WHERE WOULD YOU BE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	99	99	99	WHEN YOU USE NEXT TO ME KILLER CRIBBY KILLER CRIBBY (KILLER CRIBBY)	KILLER CRIBBY KILLER CRIBBY (KILLER CRIBBY)	54	
48	59	LANDSIDE HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	99	84	84	ROCK THE PARTY O BRONSON BRONSON (BRONSON)	BRONSON BRONSON (BRONSON)	98	
49	54	AMERICAN CHILD HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	96	87	87	FEEL IT BOY O BONNIE MA FEATURING JAY-Z BONNIE MA (BONNIE MA)	BONNIE MA FEATURING JAY-Z BONNIE MA (BONNIE MA)	25	
50	54	AMERICAN CHILD HARRIS J. VONC & SHARON & DOLLY PARTON (HARRIS J. VONC)	IMP/INT & NUMBER/PROMOTION LABEL	Artist FEAT. POSITION	96	87	87	SHE WAS MUCH CHUCK MUCH CHUCK (MUCH CHUCK)	MUCH CHUCK MUCH CHUCK (MUCH CHUCK)	25	

[illegible]

Latin Acts Expand Presence At Arenas

Continued from page 1

roster features Maná and Alejandro Sanz, among others, says, "This has been going on for a very long time under the radar of the Anglo market. Artists like Maná, Shakira, and Vicente Fernández were playing arenas in 1997, and all of those artists sold out arenas in advance in several cities before the 'Latin explosion.' The difference is there's more general-market awareness."

This growing awareness has opened up new venues and new markets for Latin acts, as well as major-brand sponsorship opportunities. Shakira's worldwide tour (including 30 U.S. dates beginning Nov. 8 in San Diego) is sponsored by Reebok and Pepsi. Vicente & Alejandro Fernández's 20 U.S. arena dates are sponsored by Jack Daniel's. Maná has a sponsorship deal with Coors, and a handful of Vives' U.S. dates are part of Sears' Hispanic Concert Series (*Billboard*, Oct. 12), while the others are sponsored by Miller Beer.

REASONS FOR GROWTH

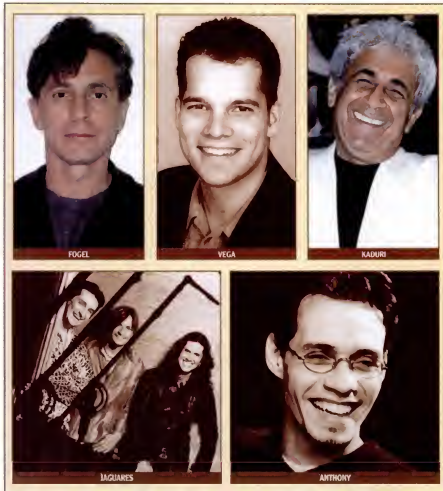
Latin tours are more popular for a number of reasons, including a burgeoning Latin population even in nontraditional "Latin" areas like Georgia, North Carolina, Michigan, and Oregon; an increase in Spanish-language radio and TV stations and cable networks, which provide added exposure; and mass-media attention for Latin stars, many of whom have enjoyed crossover, English-language hits. But even acts that do not record or perform in English have garnered exposure in mainstream media or have paired up on tours with mainstream acts (Maná with Santana 2000 and Jaguares with Morrissey this year), racking up interest and sales among non-Latins.

Further, many Latin acts have shown a willingness to play in smaller venues in order to open up new markets—and many more venues are now willing to book them.

"We're seeing a lot more activity than we've done the year before, and this is across all levels, from developing acts to superstars," says Michel Vigne, a talent agent at the William Morris Agency in New York, whose roster includes Iglesias and who is currently promoting Juanes' U.S. tour. "Yes, the rest of the [touring] market remains healthy, but there's been more growth in the Latin area than in the rest of the market."

This is most obvious in the big tours for such headliners as Shakira. The Colombian superstar is the first recording artist Reebok has been signed to a multi-year sponsorship deal, according to Mickey Pant, chief marketing officer for the footwear manufacturer.

If these artists were still targeting



their tours only for the Latin market, "it would be more limited—no question," says Arthur Fogel, president of touring for Clear Channel Entertainment, which is promoting the Shakira, Iglesias, and Anthony tours.

For the year to date, according to numbers reported to *Billboard*, Iglesias has grossed \$6,822,715 from 29 shows—an average of \$235,266 per show—with several dates taking place in smaller theaters. At press time, Iglesias had 25 more shows to go, most of them in arenas and sheds, so his per-show average could increase.

Anthony has grossed a reported \$5,381,077 from 13 shows in arenas and sheds, averaging \$413,929 per show. When his 27-date tour comes to an end, the box-office gross could reach the neighborhood of \$11 million.

"There are certain markets where artists who don't perform in English have done tremendous business, but I think really what these [crossover] artists are looking for is to establish themselves nationally," Fogel says. "We're looking at acts that we can help develop in a major way."

Obviously, pop airplay and extensive promotion are essential for drawing large audiences on the mainstream tour circuit. On the other hand, Latin acts must avoid alienating their Spanish-speaking fan base, which—by all accounts—continues to be essential for the health of these tours.

"It's a good comment on the music fans of the world and music fans of North America that they allow themselves to open up to these different artists," Fogel says. "It's hard to move in a different direction and keep that fan base satisfied. Artists like Anthony, Ricky Martin,

alienate English-speaking audiences. 'How do you keep both fan bases happy and comfortable? I have to be happy and comfortable,' Anthony said at the time. 'To sing in Spanish is as natural for me as it is to sing in English.'"

On the one hand, some Latin acts are comfortable performing only in Spanish. Despite this preference, Mexican rock band Jaguares—which also does not accept tour sponsorships—has managed to reach broader audiences by sharing concert billing with pop acts. Lead singer Saúl Hernández says, "The idea is that people who come to us also get to know and recognize our language."

Acts like Jaguares are also realizing what they have slowly won by working their way up the venue ladder on the U.S. circuit.

"There are a lot of bands like Maná, Luis Miguel, Pepe Aguilar, and Jaguares that are willing to go to smaller venues in smaller cities to start the expansion," House of Blues Concerts VP of special markets Emily Simonitch says. "These artists are willing to work more nights in smaller locations because it opens up new markets. And there's a lot of bilingual Hispanics [in these places]. We live in an English world, but we grew up hearing this music."

At the same time that English-speaking audiences are catching on, the growing Latin population throughout the U.S. has also contributed to

preserving and slowly expanding audiences for such purely Latin acts as Vives, who in secondary markets like Boston went from selling out 2,000-capacity to 3,000-capacity venues in one year.

Massively popular *ranchera* icon Vicente Fernández and son Alejandro are currently playing an almost 40-date international tour (promoted by Hausen/CE), with 20 U.S. arena dates sponsored by Jack Daniel's.

"We're seeing more and more Hispanic business and more and more Hispanic growth," Jack Daniel's national sponsorship director John Gunn says, noting that the Fernández tour is the only one—in any language—sponsored by the distillery. "This is an area we've concentrated on. It's a path we've taken."

RISKING OVERSATURATION?

Amid this growth in interest comes the question of how many tours the marketplace can support. "You have to really work it hard," says Jorge Naranjo, VP of touring for Cárdenas, Fernández and Associates, which is promoting the Vives tour. "There are very few acts in the Latin market that can come out and quickly sell out."

For example, in the Latin stronghold of Miami, ticket sales have been initially slow. Even Iglesias moved his September show, originally slated for a Tuesday evening, to a Saturday date in November, officially citing staging concerns. Shakira's Miami show at the American Airlines Arena, which is scheduled for a Tuesday and went on sale Oct. 5, reportedly sold close to 6,000 tickets by the following Monday. But in contrast, Martin's *Living la Vida Loca* Miami Arena tour date (which kicked off his tour in 1999) sold out in one day, back when Latin shows were fewer and farther between. This season, Martin is slated to host shows by Cristian Castro, Maná, Vicente & Alejandro Fernández, Gilberto Santa Rosa, Rubén Blades, Shakira, and Jaguares within a couple weeks of each other.

Ace Kadar, president of Miami-based S&P Entertainment Promotion Firm, says, "There are more tours and there will be more and more. But because of the economy, it's a tough market. You have to be creative. I see a lot of double bills. And it's important that these artists do not forget their Latin base."

Simonitch adds, "I think there's definitely an effect because of the economy, and having all of [the shows] falling at the same time is not good for the consumers." Further, ticket prices tend to be high for Hispanic shows in part because many tours originate outside the U.S. and face significant travel costs.

Still, Simonitch says the increasingly diverse Hispanic population is willing to pay up, especially now that production values for these acts have improved considerably.

In the end, while the number of dates for Latin acts is unlikely to grow to the 80-90 nights that a top mainstream act can command, "we are growing," Simonitch says. "We're not just living in Chicago or Southern California. We live in Denver. We live in Oregon. There's growth everywhere."

"There are a lot of bands willing to go to smaller venues to start the expansion. And there's a lot of bilingual Hispanics [in these places]. We live in an English world, but we grew up hearing this music."

—EMILY SIMONITCH
HOUSE OF BLUES CONCERTS

and now Iglesias have achieved a balance by playing shows that are equal parts English and Spanish."

Notably, when Anthony laid off his HBO special in 2000, he kicked it off with two Spanish-language salsa tracks, even though some advisors suggested that such a move could

25 Years Later, Skynyrd Tragedy Haunts Survivors

Continued from page 1

and fans alike as the Lynyrd Skynyrd plane crash near Baton Rouge, Miss., 25 years ago.

Just before dark on Oct. 20, 1977, at the height of Skynyrd's creative and commercial powers, the band's leased Convair 240 ran out of gas and slammed into the Mississippi swampland en route from Greenville, S.C., to Baton Rouge, La. While 26 people were on board, remarkably, only six were killed: band members Steve Gaines (guitar), Cassie Gaines (Steve's sister, who was a vocalist), and Ronnie Van Zant (lead vocals); road manager Dean Kilpatrick and pilots John Gray and Walter McClary.

For the survivors, the crash remains a defining moment. "I think about it every day," says Skynyrd guitarist Gary Rossington, who, along with keyboardist Billy Powell, are the lone survivors of the tragedy still touring with the band today. "I'm always reminded by the scars, heartaches, and memories."

ERIE FORESHADOWING

Skynyrd's fateful tour was planned in support of its October 1977 MCA release, *Street Survivors*. The outing—ironically dubbed *Tour of the Survivors*—began Oct. 13 in Statesboro, Ga., with the band's spirits high. "We were happy with everything," Rossington recalls. "Steve [Gaines] had joined the band, and everything was working out really good."

By the suggestion of tour manager Ron Eckerman, Skynyrd began flying rather than busing, as they had on previous tours. Charter was the way to go because, according to Eckerman, "this band was a little bit wild for commercial airports."

Lighting technician Steve Lawler had only recently joined the Skynyrd crew. "Everybody was really excited to be part of what we all assumed was going to be one of the next big things," Lawler says. "The band was very focused. The rest of us, as I remember, were focused on having a good time."

The Convair was a 1947 model, leased by Eckerman, and it had mechanical issues early on. The day before Skynyrd's Oct. 19 Greenville show, guitarist Allen Collins saw an unassuming sight.

"I looked out of the window and I saw one of the engines sputtering and showing out flames," Rossington says. "He was scared to get on it to go to Baton Rouge. A couple of guys didn't want to get on it, but Ronnie [Van Zant] was real persistent in saying, 'You'll do what you want to, it's my time.' It's not mine." Remember him saying that, but I'm not blaming him at all. We all could've done what we wanted to."

Eckerman says the plane had one engine running rich due to a faulty magneto; a new part was to be picked up in Baton Rouge. He says, "If I had any doubts about that at that time, I wouldn't have been on it."

The first half of the flight went well, but when things went bad, they went bad quickly. "Everybody was sittin' around like they would be on a commercial flight, playing poker, messin' around, the co-pilot came back and said, 'We're in trouble, buckle up,' Rossington recalls. He said, 'Put your head between your legs,' and everybody assumed the position. That's what they tell you to do, but it doesn't go good. I don't think."

Those on board remained calm. It was the calmness of being scared. I was sitting by Dean and Ronnie, and I was scared. I was scared for me; this one's for real," Rossington says. "Scary's not the word for it, really. I've been scared before. It's like I said. There's a guy with a shotgun behind you, and he's gonna shoot? Are you scared? You don't have time to be scared."

Eckerman recalls. "Knowing what I knew about the safety of this plane, I was more worried about how to straighten out this poker game we were having, 'cause I was winning."

Low on fuel and taking advice from Federal Aviation Administration (FAA) officials in Houston, the plane turned back toward McComb, flying low over forested swampland and steadily descending. "I believe [the pilots] were transferring fuel from one engine to the other, miscalculated, and dumped the fuel," Eckerman says. "Pilot error."

The plane started hitting the tops of trees, "soil" at first," Rossington says, imitating the rumbling noise. "Then it got so loud I couldn't explain it to you, and then I was knocked out. I didn't wake up until a helicopter was over us."

"The last thing I remember was a limb ripped through the fuselage and hit me in the head," Lawler says. "When I woke up, [roadie] Mark Frank was still sitting next to me, strapped to his chair. I looked at him and said, 'We really crashed.'"

Lawler, Frank, sound tech Kenny Peden, and drummer Artimus Pyle were apparently the first

"Sweet Home Alabama" and "Freebird," but I couldn't have told you who sang it," Mote says. "Now I know Lynyrd Skynyrd very well."

When the plane went down, it was on timber company acreage adjoining Mote's farm just south of McComb, and some friends were trying to wrap up a hay-hauling project in his field before dark when he heard the crash. "It was 6:57, almost dark, when I heard a big rumble," Mote says. "I was bamfuzzled as to what it was."

A helicopter flew over several times, adding to Mote's concern. "I looked to my left, and three guys came running toward me out of the woods. Artie [Pyle] looked pretty rough, the first thing I thought of was Charles Manson."

RESCUE AND RECOVERY

Mote says the three tried to jump in his truck with him, "but I hauled butt and didn't let 'em. I got my gun out and told them, 'I'll shoot the crap out of you if you don't tell me what you want.' When they got about 30 feet from me I shot up in the air, and Artie yelled, 'Plane crash!' Then everything hit me."

Mote gained a sense of where the three

this? "Lawler says. The guy from the FAA came in to talk to me twice in the hospital, and he said not one seat was left strapped down in the plane." On impulse, the pilot decided to land to be a blessing. "It kind of saved us in a way," Eckerman says, "but at the same time that's what took us down."

While the survivors' wounds eventually healed, hearts and minds recovered more slowly. "There's no way to tell anybody what happened. I've only told this story once in my life to my brother, Rossington says. "But I will say it about every one of them, they all have a different story about what happened. Not that anybody's lying—just what happened was their experience."

RELUCTANT LEGENDS

For most of the crash survivors, life goes on. Lawler was on the road with Boz Scaggs by December and has not missed a beat since. Today he is director of production for Clear Channel Entertainment. "It sticks with you," he says of the crash. "I had recurring nightmares about flying and not getting enough altitude. But in a lot of ways, it's just something that happened, and people in the business knew it happened to me. My arm's messed up and my back hurts. It ain't the years—it's the miles."

Mote reluctantly has become part of rock lore. "I never, ever would have asked for all this. I'm a person that doesn't want to be in the spotlight," he says. "I think about it 100 times a day. I can still smell it, hear the people yelling."

And fans won't let Mote, who still lives in the same place, forget. "I've had many, many Lynyrd Skynyrd legends come here," he built a road leading to the site, put a little white fence around the area, and added a picnic table and a sign. "It cost me a lot of money and many, many hours. What am I supposed to do when a car drives up here with California plates—tell 'em to go to hell? I just did it so people would know where it is. I never made a penny, and I probably won't."

To mark the 25th anniversary, Mote decided to host a concert near the site Oct. 5, investing \$200,000 of his own money. Skynyrd opted not to play, but Travis Tritt, the Artimus Pyle band, and others were to perform. "I was gonna draw a great crowd," Mote says. "If I can, I want to come out every year."

"The crash pretty much got me out of the touring business," says Eckerman, now a sound engineer with his own firm, Ambient AVL. "I just didn't have the heart for it anymore. Looking back, it definitely changed the way I look at life."

Rossington is celebrating the anniversary with the band's 30th anniversary in 2003. Skynyrd reunited in 1987, with Ronnie's brother Johnny Van Zant on lead vocals, and just released a compilation of post-crash highlights on Sanctuary titled *Turn II*. Upcoming plans call for a new MCA boxed set, a documentary, a book, a new arena band footage, a focus exhibit at the Rock and Roll Hall of Fame in Cleveland, and a tribute album on Sanctuary.

But tragedy has continued to follow Skynyrd. Allen Collins survived the crash but died in 1990 of pneumonia following complications from a 1984 car crash that killed his girlfriend and left Collins paralyzed. And bassist and founding member Leon Wilkerson died last year from liver disease (*Billboard*, Aug. 11, 2001).

Still, Skynyrd tours on, with healthy crowds and state-figure guarantees. "It was hard to keep going, but I got calloused. I feel like what we're doing is a testimony to the music, to Ronnie and Allen and everybody," Rossington says. "We had a dream—me, Ronnie, and Allen—that we would start this band and make it die trying. Our dream came true, and it still is for me. I'm living it. I don't regret it."

Rossington scoffs at talk that Skynyrd is cursed in some way. "You callate any group that's together for so long and kept up with them for 30 years, something's bound to happen to all of 'em. Shit happens to everybody. It ain't just us."



SKYNYRD AND CREW, CIRCA 1977

to climb from the wreckage. "I was cut up bad, with a hunk of steel sticking out of my arm," Lawler remembers. "Artimus told me to lean up against a tree; it would give me energy. And he told me to watch out for alligators."

Lawler says Pyle went to check on the pilots for advice. "He came back and said, 'The pilots are cut in half; they're dead.' That's when I realized my predicament was involved."

Pyle, Peden, and Frank took off through the woods to look for help. "I remember thinking, 'I hope they know where they're going,'" Lawler says. As he lay against a tree in the growing darkness, Lawler could hear screams and moans coming from the plane.

Rossington was thrown from the wreckage. "I had a lot of broken bones. My right leg was just hangin' there, chopped off, really, with a compound fracture. I remember waking up with lights in my eyes, seeing a few people laying around."

Rossington clearly remembers part of a plane door laying on top of him. "I couldn't get up because I was so broken up, and I remember saying, 'Get this damn thing off me.' Dean Kilpatrick walked up and threw this piece of metal off, and [I later] came to find out he was dead at impact. They said there was no way he could've walked up and helped me, but I know for a fact he did, whether it was his spirit, or God, or whatever. He did that. I know it."

I KNOW THEM VERY WELL

Johnny Mote was a 22-year-old Mississippi dairy farmer's worker in 1977 who worked too hard to keep up with popular music. "I knew

emerged from the woods and made it back to the crash site. The plane was barely discernible in the darkness. 'I'd never been around a plane, and I couldn't find an opening to get in. I looked back to the highway and I could see blue lights flashing, so I knew people were around my house. I hauled ass back across the field and took the sheriff's back down there with me.'

The plane was on its side, door up, and "they brought 'em all out through the top," Mote says. "The first person I saw dead was Dean Kilpatrick—I knew it was him from a picture I saw of him later. He didn't have a shirt on, and he was wearing tan belt-bottom pants. That shook me up and ruined my rescue effort. I remember them getting Cassie Gaines out, too, the first woman. That really upset me."

Lawler remembers a Coast Guard helicopter spotlighting the scene and a paramedic rappelling down. "In the hospital they told me he was a Vietnam vet, hard core. I do know he saved some lives." Despite having all the ribs on his left side cracked and cuts that would require hundreds of stitches, Lawler was among the least injured and hence one of the last transported out of the swamp, via a pickup bed, laying on a dog blanket. He says, "I was a really bad ride."

Covered in rubble and badly injured, Eckerman was also among the last out. His wife was at first that he couldn't be found. He says, "If I hadn't come to and yelled, they might never have found me."

Bad as it was, most agree that could've been much worse. "When you look at that plane, you think, 'How on earth did anybody live through



THIS WEEK@



COMING THIS WEEK: Just before preparing to regain his bandmates in beloved jam band *Phish* after a two-year hiatus, bassist **Mike Gordon** teamed with guitar legend **Lester Kinnear** for the collaborative album *Close* (Private Music). The pair are planning a North American tour in support of the set, a review of which will appear exclusively on Billboard.com.

Also this week, read the second of four installments of Curt Gooch's new book, *KISS Alive Forever: The Complete Touring History*.

Billboard.com will also feature reviews of Primes leader **Lee Clayton's** latest album with the *Frog Brigade*, *Purple Onion* (Prawn Song), rap act *Field Mob's* *From the Roots to the Toots* (MCA), and a report from a live appearance by rising rock act the *Mooney Suzuki* in Toronto.

News contact: Jonathan Cohen • jcohen@billboard.com



LEO KOTTKE & MIKE GORDON

Top Tune Series Added To Research Roster

A new chart package has been added to Billboard Research Services' menu. The Number One of the Year series, listing each year's top title, is now available for most of the Billboard charts. Billboard chartresearch packages are the definitive source of archival chart information, covering the entire history of the record charts in Billboard.

The Number One of the Year series provides a list of the top title of the year for just about every genre, including pop singles, pop albums, country singles, country albums, R&B/hip-hop singles, R&B/hip-hop albums, adult contemporary tracks, classical albums, jazz albums, dance songs, modern-rock tracks, rap singles, Latin albums, and Latin tracks. Listed are the title, artist, and label for every year charts were produced for the genre.

Other Billboard research packages available are The Number One series, a chronological listing of each record that reached No. 1 on a specific chart; the Top Ten series, a listing of every record that reached the top 10 on a specific chart; and the Top Ten Records of the Year, a recap of the top 10 records of the year, as published in Billboard's year-end special issues.

Also available from Billboard Research Services are individual weekly charts, photo copies of actual charts and articles, and customized research to suit any need. For more information on Billboard Research Services, call 646-654-4633 or visit billboard.com/research.

home front

Billboard Music Group events & happenings



BOOK OF THE WEEK ROLLING STONES: 40X20

Although most of their contemporaries have long since disappeared from the scene, the Rolling Stones remain the biggest touring attraction in the music business. Coinciding with the Stones' 2002-2003 world tour and the release *Forty Licks*, their new Virgin album, *Rolling Stones/Watson-Gupill* has issued *Rolling Stones: 40X20*, edited by Chris Murray.

Vividly documenting the Stones' 40-year career, *Rolling Stones: 40X20* celebrates the remarkable staying power and popularity of one of the most influential, successful, and controversial bands in the history of popular music as seen through the lens of 20 world-class photographers. Chronologically sequenced, each photographer's work is accompanied by a personal essay that discusses the significance of and circumstances surrounding the images and when they were shot. Many of the photographs have never before been published.

Rolling Stones: 40X20 (ISBN: 0-8230-8416-7, \$29.95) is available wherever books are sold. For more information, visit www.watsongupill.com.

upcoming events

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: **Michele Jacangelo 646-654-4660**
abevents@billboard.com

visit www.billboard.com



Pink Jewel

Jewel wore her pink ribbon with pride at a breast cancer awareness event sponsored by *Self* magazine in New York's Bryant Park. October is National Breast Cancer Awareness Month.



American Songbook

The 20-song *Ray Charles Sings for America* (Rhino) is filled with inspirational and patriotic music, including Charles' classic "America the Beautiful" and a star-studded new recording of "God Bless America," with *Slash* on guitar and dobro and *Billy Preston* on organ. Each artist donated his time in exchange for a \$10,000 donation to the Robin Hood Relief Fund, established to help victims of last year's World Trade Center attacks. To date, the fund has raised more than \$58 million, much of it from the Concert for New York City. Pictured at R.P.M. studios in Los Angeles are, from left, Charles, backing vocalist *Rosemary Butler*, *Preston*, and *Slash*.



Party For Politics

Barbra Streisand recently performed at the Kodak Theatre in Los Angeles at a National Democratic Gala benefit supporting the party's effort to win a Democratic majority in the U.S. House of Representatives.

The Billboard Backbeat

EDITED BY CHUCK TAYLOR

Hernando Courtright: It's About Caring



Joan Jett and Hernando Courtright

When Hernando Courtright's close cousin died at 40 of breast cancer, he was determined to honor her memory with the sort of tribute that had lasting implications.

As the founder of Courtright Management—which shops deals for a roster of top rock producers, engineers, and mixers—and head of *Pore Reel* Entertainment, an indie label, it didn't take a lot of thought for Courtright to come up with the idea of making music with a purpose.

"I'm in the music industry. I have an indie label. I love female artists, it all got me rolling in that direction," Courtright says. "I contacted a number of artists that I had known or seen perform, and they all said, 'You got it.'" Courtright and his wife, *Doreen*, then contacted a female attorney to handle licensing fees and a female Web designer to launch an Internet site (itsaboutcaring.org)—all pro bono—and a dream became reality.

The result is the 13-song CD, *It's About Caring*, with 100% of profits going toward charities that benefit research and outreach programs for breast cancer victims (the *Libby Ross Foundation* and *T.J. Martell Foundation* are thus far targeted). A bonus track features

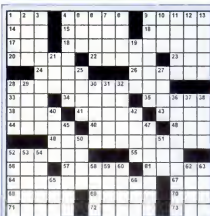
Joan Jett on vocals and guitar, with 27 female singers in the background singing the Beatles composition, "The Word."

"Hernando was a wonderful friend of mine when I was in the Runaways," Jett says. "I totally enjoyed being part of a project that is his passion. We can't forget women's health concerns."

Of course, Courtright also hopes that listeners will tune in to the wealth of indie artists on the album, many of whom are garnering some of the best exposure for their careers. They include *Deena Miller*, *Wellville*, *Heidi Petrikal*, *Lava Baby*, *Sister Someone*, *Emily Curtis*, and *Elisa Peimer*. The disc is available from *Pore Reel* at 212-410-9055, or on the Web site.

"The response has been so very favorable" since the disc streeted in late June, Courtright says. An added push is ongoing throughout October, in observance of National Breast Cancer Awareness Month. "There's so much more I hope to accomplish with this project. I'd love to do a mini-tour of the Eve girls and to turn this into an annual event. It's important to me to do something that has a lasting impact."

CHUCK TAYLOR



'BE MY GUEST' by Matt Gaffney

- Across**
- 1 Exclamation heard in the Simpson household
 - 4 "It... Hammer"
 - 9 Comes down here?
 - 14 The Police's "Message in a Bottle"
 - 15 No. 4 hit for Heart
 - 16 "Mother-In-Law" singer. K-Doe
 - 17 Good or chem?
 - 18 He played guitar on the Beatles' "While My Guitar Gently Weeps"
 - 20 Nerly's "Hot in the City"
 - 22 "I'm..." for you.
 - 23 Letters after ems
 - 24 Pits and such, for short
 - 26 America's...
 - 28 He played harmonica on Ellen John's "I Guess That's Why They Call It the Blues"
 - 33 With 7 down...
 - 34 Lake featured in "The Godfather Part II"
 - 35 Jockeys hold them
 - 36 Enjoy the river notes
 - 41 Hilary Dutton's opponent in 2000
 - 42 He hit No. 1 with "rehab"
 - 43 "It was..." on the radio. "Alaine Monseigneur"
 - 44 Runs to meet
 - 45 Did that hand? "Rolled the Headless Thompson" Gurner killed
 - 49 He played sax on James Taylor's "How Sweet It Is"
 - 52 Probable transac; tons, perhaps
 - 53 Dory, in metaphor
 - 58 It's between Eur. and N. Amer
 - 61 Rat and Brat
 - 64 He played drums on Adam Ant's "Puss 'n' Boots"
 - 67 Big name in ambient music
 - 68 Like some labels
 - 69 Poet from whose work the Beatles took "I'm a Woman"
 - 70 "Cats" was adapted
 - 71 Christmas tunes
 - 72 City where someone might walk like an Egyptian
 - 73 Number of weeks "It's My Party" was No. 1
 - 75 Down
 - 13 Helping, say
 - 18 Put on the convuls
 - 21 Title for Al Green album
 - 25 He scored up the charts with "Ty Love an Eagle"
 - 27 Mixed stuff
 - 28 No. 1 ballad for Santana in 1985
 - 29 Very, in a very chise way
 - 30 Eric Burdon's "Am"
 - 31 Moved like slime
 - 32 Young and Punk
 - 36 Playing for the fans
 - 37 Back to "Youssou N'Dour"
 - 38 "Schindler's List"
 - 40 Bizarre art movement
 - 42 Out of...
 - 43 Kinky theme
 - 47 Keeps rhythm with, made
 - 48 Power that means "I forbid" in Latin
 - 51 600s hair
 - 52 Saw the (accept blame for, as a crime)
 - 53 Berlin with "a canonic"
 - 54 Go Go Dots No. 8 hit
 - 58 Part of GE
 - 59... drive (musical term)
 - 60 99.9 years ago
 - 62 Savage Ganda No. 1
 - 63 Prima donna's pace
 - 65... "Kim" (64 goes with "rehab" (Mellencamp lyric))

The solution to this week's puzzle can be found on page 58.



Billboard.
spotlights

music & money

2

Coinciding with **Billboard's
2002 Music & Money**

Symposium, Billboard turns
its spotlight on the business
behind making music. We

look at survival strategies for distributors and labels
selling into cash-challenged retail accounts, the con-
tinually rising value of music-publishing assets, and
the growing activity and influence of entertainment-
business attorneys.

Take advantage of this opportunity to promote your
financial or management service business to compa-
nies that make and distribute music.

Issue date: November 16

Ad close: October 22

BONUS DISTRIBUTION

Billboard
music & money
symposium

November 12, 2002 • NYC

Contact: Ian Remmer 323.525.2311
323.525.2395fx • iremmer@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

AB 62

MATCHBOXtwenty

*the new album: more than you think you are
featuring the hit single
"Disease"
in stores november 19*

produced by **MATT SERLETIC** for MEUSMA PRODUCTIONS, INC. recorded by GREG COLLINS mixed by JIM SCOTT

